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..Interviews  
FM Einheit  
Robert Rich  
Holiday Flyer  
The Evaporators  
Luckie Strike

..Articles  
..Reviews  
..Programming  
Schedule

Freeform Alternative Radio for the Sacramento Valley



General Manager: Paul Wilbur  
Business Manager: Manoj Kapoor  
Office Coordinator: Jackie Yen  
Music Directors: Josh Kretzmann  
Jeremy Osterloh  
Program Director: Brian Weiss/ Justin Kable  
Chief Engineer: Travis Swanston  
Assistant Engineer: Tim Matranga

News Director: Sara Newell  
Assistant News Director: Patrick Braun  
Production Director: Ben Arp  
Assistant Production Director: Ximena Quiroz  
Underwriting Director: Ben Gregory  
Sports Director: Chris Bader  
Publicity Director: Anshuman Duneja  
Assistant Publicity Director: Alexander Chow  
Sponsorship: Bernard Benson

KDVS is a non-commercial, student and community run radio station operating at 5000 watts, 24 hours a day, 7 days a week, 365 days a year, we consistently present a wide diversity of programming.

As one of the last free-form radio stations in North America, KDVS continues to bring the Sacramento valley and surrounding areas a wide range of music, public affairs, news and interviews, and Cal Aggie Sports in our quest to educate as well as

e n t e r t a i n .

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Davis, CA 95616

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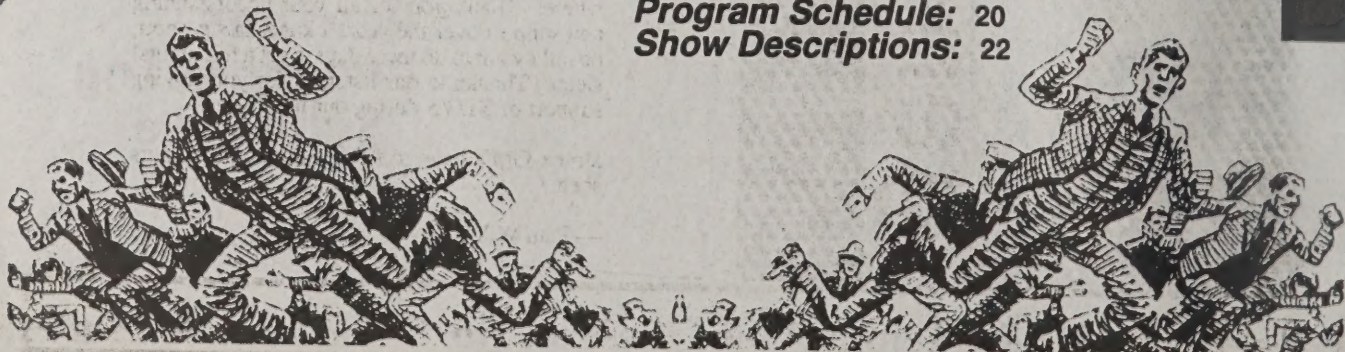
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# general manager endnote

Thank God for tolerant people. Really, I cannot believe the crap people put up with from me. Anshuman and Alex, the fellows responsible for this program guide, have politely asked

me for an article and I have flaked on them repeatedly. As I type this a dedicated staff works the phones at the station for our on-air fundraiser while I selfishly sit in my room and pound this out. Where do these people come from? They don't ask for much, yet they produce so much with so little. KDVS has currently raised \$8000 dollars as I type this on Thursday night, showing me that the community realizes how much we all care about the community we live in. One of our Dj's, Rick Ele, announced that he would donate \$2 for every \$1 the listeners of his show donated. They donated \$500! When I told Rick, "That's too much Rick, you can't be serious?" his answer was, "No problem, I had a good month last month." He sells cars, but breaks stereotypes by giving his listeners 100% every time he does a show. He is one of those guys who knows so much about music and pours his heart into KDVS. This is a growing trend at KDVS. It's inspiring. The program directors (Justin and Brian) have dedicated so much time to guiding the Dj's at KDVS to doing the best shows they possibly can. I feel like a heel sometimes because as the GM I have to be "Mr. Bottom Line" about everything and I feel like part of my job is to burst bubbles and keep our heads in "the real world." The staff defies me, they probe me wrong, they achieve the impossible, they make me proud.

I will officially be known of as the former General Manager of KDVS on June 1st and someone new will take the reigns and guide us through another year. The greatest relief came over me the day I decided I would not reapply for the position. A weight had been lifted off my back. It's not that I didn't enjoy my time as the GM, it's just that everybody wants your help on projects and only a well organized person could "manage" to do it all. I can't even clean my room. A GM must be focused, and scattered. Here, and there. Polite, and mean. Firm, and flexible. The one thing I did decide after my revelation not to reapply is that I want to help the next GM do their job better and take care of those things a GM doesn't have time for. This will be my new role at KDVS. I now appreciate what the GMs before me have done. I hope I can be as much of a help as Todd and Martin were to me. The staff at KDVS is the best group of people anyone could hope to work with anywhere. Thank you for all your understanding and support over the year. I know this is short, but all I want to do these days is get a full nights' sleep. Thanks to our listeners for your loving support of KDVS during our fundraiser!

Do ex-GM's have to fill out a volunteer hours sheet?

— Paul Wilbur



THE FOLLOWING ARE THE UNIMPEDED THOUGHTS OF "Knowledgeable media analyst Brian Weiss" AND DO NOT CONSTITUTE THE POLICY OF KDVS. (ed. note- pretentious title and the use of the unbold function self imposed by author)

I am Brian Weiss, ex-KDVS Program Director as of March 30, 1998.

That is right kiddo, I am no longer the Program Director at KDVS.

I have been poisoned by the worms in our apple. The feelings of hopelessness and futility from trying to shape a radio station towards a path of excellence, and not just more radio pabulum, ate at my insides so thoroughly that I let the words of the Worthless wear down, and I succumbed to the undignified role of the quitter, sitting in that less desirable chair in the corner.

I am no longer a media executive.

My opinions, regarding the creation of excellence, once policy, are now an educational lesson for all subsequent Program Directors. Yes, the Myth of Sisyphus = the Lesson of Brian Weiss.

Why?

"It" could be the best college station in the country... or so I still believe.

"It" doesn't want to.

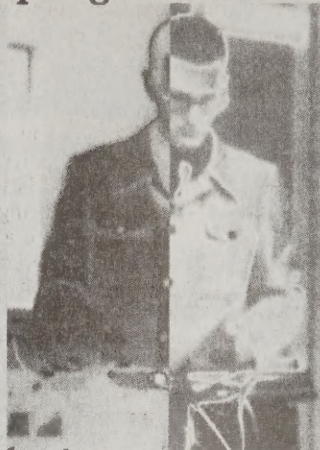
But first a couple of issues must be addressed, and as a KDVS "insider" I do know the skeletons of the closet. And as a former Program Director I can now state the facts, without fear of a hostile reaction from fellow KDViates, I take no money to keep my mouth shut. I've paid the KDVS shitwork dues, no Politik shit can touch me. (Actually, I do expect a hostile reaction, but oh well, I don't hate anybody. I hate everyone, guess I'll just have to go buy a fire extinguisher for my car...)

So here's the lowdown:

My standards for what I wanted out of KDVS dj's forced me to resign. (ed. note- the use of the lowercase on DJ is intentional, and meant to signify a separation between capable and incompetent or irresponsible.) I expected that DJ's agree with me on the following:

1. Just "give a shit" about providing the only outlet for the artists that the mainstream has ignored.
2. Recognize that regardless of merit, the music played on other stations does not need to be played on KDVS. Those folks are getting paid!
3. Recognize that there is a large musical underground that needs the support of KDVS. If a 100 albums come in a day, less than 1 will make it to commercial radio, 60 will sound like future commercial radio music, but presently lack the financial muscle that creates "hits" and hence can be

## ex-program director



brian weiss

discarded, and the other 40 or so deserve your attention.

4. Support does not mean the kissing of shiny posteriors of "rising stars" to say you talked to so and so before they were famous. It does mean trying to get their stuff out to people who want to hear it.

5. Take time to create the audio document of their musical scene. (Announce the shows to create an environment where individuals could create music outside of the confines of a studio or bedroom).

6. The repetition of music, as found on other radio stations is a concept used to sell product. ("Hey if we play Corny Rotten Alternative Product Band three hundred times, maybe a thousand suckers will buy the CRAP band's album, and then the major record company, really the subsidiary of some major conglomerate, that also owns some local chain stores, will advertise on our station!")

7. The repetition of music, as found on other radio stations says, "Hey, our listeners are so dumb we'll feed them the same shit over and over."

8. The radio waves of America are already filled with shit, music played on KDVS must kick the DJ's ass, it can't be half good just because it satisfies some little niche. ("Ladies and gentlemen I bring you the only polka band from Oahu! And they're only fourteen too! Oooh La La!")

9. A radio show should not form the basis of an individual's ego. Self esteem earned by making people happy by playing what they want to hear, is a falsely gained crutch. The majority of people, based on what sells the big numbers, want music that for what it lacks in "artistic

value" or originality is made up through the derivative sound of accessibility.

10. It is too easy to fool yourself into thinking that you are doing a good job with your radio show. Self imposed quality control is close to the same as none at all. (So, is the kitty now guarding the hen house?)

A large portion of KDVS programming does embody the good of the above, more so than at about 90% of the college stations around the country. But I wanted KDVS to be the best. When I realized that a lot of others did not care about these issues, those that I saw as shaping the quality of their shows, as much as I did, I saw no other choice but to acknowledge the futility of spending countless unthanked hours developing an ulcer, and so I resigned. I still believe in KDVS, the institution and home of the sounds and thoughts ignored by the rest of the radio dial. I don't believe in KDVS DJ's anymore.

There once were some walls, in one of the KDVS listening rooms, where the frustrated went to express their thoughts, to pick up the pen and to vent steam into an open forum. Those walls are gone, painted over. However I know that at one time, I would have gone there to bitch about these issues, and know that others would have responded with a criticism of my pretensions regarding my ex-job. Now people will just have to write me notes. (usual address please) OOOOOooooohh boo-hoo!

Through this I now realize, music and the exploration of sound, the reason I first came to KDVS, is all that really matters, all I still care about anymore. I don't care about the genre; through KDVS I have learned to appreciate good stuff in all areas.

I do care when people label music by genre, either to condemn or to tout the horn of superiority of their chosen genre. That is all irrelevant. You can subdivide music forever into a thousand and one specific genres, until no one really knows what you are talking about. Scottish post punk formalism? Dark tech step jungle? That is all bullshit.

"Music is either pop, folk, or art." This idea formulated or maybe just espoused to me by KDVS DJ Kris Srinivasan has changed my life. Make sure to get the right dose of each, you can figure it out.

I am Brian Weiss.

I have opinions.

I was hired to enact them.

I left that job.

I still have opinions, but I now know I don't need to talk to you about them, that portion of my life is over.

I still do volunteer work at the station, maybe more than some with shows, but I will never do a regular radio show on KDVS again.

I am Brian Weiss.

"I ain't no goddam son of a bitch."



Political pri-  
season is upon  
us once again  
in California,  
so get ready  
for yet another  
round of candi-  
dates par-  
aded like  
so many  
packaged  
goods  
across  
the air-  
waves.  
An un-  
settling  
trend is  
emerging in the wake of well heeled presi-  
dential runs by Ross Perot and Steve Forbes.

meanwhile, the party's "insider," Davis, will  
undoubtedly count on plenty of support  
from the established

Democ-  
ratic  
money  
man-  
chine.  
Harman  
brings a  
scant  
personal  
net worth

of  
15  
million,  
but  
hus-

band Sidney  
Harman of  
Kardon audio fame  
200 million.

Harmon-  
is worth over

Nearly all of the campaign war chests will  
go to buy commercial spot time. While ra-  
dio and television stations are required to  
offer the lowest available unit rates to state  
and federal candidates, the L.A. and Bay  
Area markets are still among the costliest in  
the nation. It's unlikely that with a strong  
broadcast industry lobby in Washington that  
stations will ever provide "free" time, nor is  
it certain that would offer a real solution.

Gone are the days of three network domi-

nance and a handful of radio stations in  
major cities. The rise of cable and satellite  
TV along with the internet has significantly  
fragmented audience shares. Would the  
voting public, a minority of the population  
to begin with, rivet themselves to Metro  
Cable or C-Span for long form discussion  
of the issues? Would they tune in to a spe-  
cially designated frequency on the radio dial  
dedicated exclusively to candidate posi-  
tions? Available audience ratings suggests  
probably not.

So what's the harm if the only way we re-  
ally pay any attention to the political pro-  
cess is through constant soundbite interjec-  
tions into our coveted entertainment pro-  
gramming? The problem is that the game  
has become taking more and more cash to  
pound simple candidate name recognition  
into our politically apathetic minds. That  
means our choice has been narrowed to spe-  
cial interest financed incumbents or tremen-  
dously wealthy challengers. With no mo-  
tive to implement spending caps or pass  
meaningful campaign finance reform,  
elected officials are perpetuating the status  
quo while the money gets bigger and big-  
ger. Where could it all lead? One local po-  
litical advertising strategist made a chilling  
comment, "Bill Gates is worth 15 billion.  
What's stopping him from just buying the  
Presidency?"

Jeffrey Fekete is a KDVS deejay whose  
other life occasionally includes accepting ad  
buys from political candidates.



By Jeffrey Fekete

The California governor's race this year in-  
cludes not one but two candidacies backed  
by personal fortunes. Former Northwest Air-  
lines executive Al Checchi had already  
dumped 6.5 million into television adver-  
tising a full five months before the Califor-  
nia primary. He plans to spend 30 to 50 mil-  
lion before it's all said and done and vows  
to spend another 20 million to counter at-  
tack any negative campaign ads launched  
by the opposition, Lt. Governor Gray Davis  
and Rep. Jane Harman. Checchi will spend  
about as much in California as Bill Clinton  
spent to run his 1996 national campaign.

# Armadillo Music

"From Bach To Rock"

Armadillo Music supports community radio  
and all that it stands for. They support it so  
much, they bought this ad space and let one  
of the volunteers at KDVS design the ad.  
Aren't KDVS Djs lazy?

**Armadillo Music**  
205 F st.  
Davis, CA 95616  
PHONE: (530) 758-8058  
FAX: (530) 758-9513

New and used music. Cds, vinyl, and  
cassettes. Independently owned and op-  
erated. We do special orders. Buy,  
sell and trade. See our ad in Goldmine  
for collectible records!

On the web:  
<http://www.armadillomusic.com>  
e-mail:  
[armadillo@mother.com](mailto:armadillo@mother.com)



# Notes From Thee Under...

By Ben Gregory

Well, here it is, the pitch to the public to help the station. 'Tis the season, and we have just finished our annual on-air fundraiser, so we got money on the mind. Thanks to all of you who donated during the fundraiser, especially those of you who donate year after year (I've gotten to the point where I recognize some of the names on the fundraiser donation list from year to year. It's good to see such dedication.) Anyway, if you missed the fundraiser and you are interested in donating to the station, just give us a call and we'd be happy to work something out with you. Maybe we could interest you in one of our fine KDVS t-shirts.

The rest of this article is dedicated to the local businesses out there, and to those KDVS listeners that frequent local businesses. If you frequent a cool coffee shop, or often eat at some cool little dive in town, you should tell them to sponsor KDVS or to put an ad in our program guide. It can be a great way for them to increase business. KDVS listeners collectively make up part of the money-spending public that consumes day in and day out at different stores across Northern California, and many businesses do not really take notice of this fact. So if you run a business in Davis or Sacramento, consider sponsoring KDVS programming or advertising in our program guide. It's really cheap and it's a great way to get your name out to those discerning individuals that pay attention to what they listen to on the airwaves. And take a look at some of the ads in this issue; if your favorite hangout already sponsors KDVS, let them know that you noticed. It will make them feel better about their sponsorship.

## PAUL NEWMAN

Frames Per Second

TR 65 LP/CD

## ...AND YOU WILL KNOW US BY THE TRAIL OF DEAD

TR 66 LP/CD

## BEDHEAD

Transaction de Novo

TR 67 180g/Gatefold LP/CD



ALSO OUT NOW:

Frontier 4 CD EJ 17

Pip Proud w/ Alastair Galbraith Hey Gus 7" EJ 18

To Rococo Rot Paris 25 CDEP EJ 19

# Spanish Rock On The Rise

By Claudia Acevedo

The Spanish rock scene in Northern California has been growing rapidly in the past few years. New bands from Sacramento and the Bay Area are being heard, and outside bands are touring in and around the area. This is something new to Northern California.

In the past, Spanish rock was mostly found in southern parts of the state, and the first international band was to come to California, their visit was usually limited to Los Angeles. Unfortunately, this is still true for many well-known bands from around the world. The good thing is that it seems people with a tendency toward Spanish rock have been moving to the north, thus enabling the expansion of this musical form. Within the past few years, several magazines and journals such as *La Banda Elastica* have been produced. These feature new and familiar bands, clubs and locations, and all sorts of music paraphernalia that could interest young and old.

There are several Northern California bands that are growing in popularity as well as others that are newly developing. These include Oriza, a band originally from Berkeley; Lodo y Asfalto from San Francisco; La Banda Elastica from Berkeley; La Bestia from Sacramento; and Los Angeles from Woodland, to name only a few.

These bands can be seen playing in several venues in the Sacramento and Bay Areas.

Recently some highly esteemed international bands have come up to play for their Northern California fans. This is something that we rarely find up here and thus it is greatly appreciated. Last November, *Victimas del Doctor Cerebro* played in Davis with *Ekymosis* and *Sepulcro Madrid*. Also on the 14th of May we enjoyed a captivating show by Santa Sabina who played *Pasillo, Lodo y Asfalto*, and *La Limpia* at the Union Hall in town Oakland.

These shows have had an enormous turnout of people from Davis, which demonstrates the intense interest in the Spanish rock scene. Over 500 fans showed up at the Bay Area shows, and hundreds of fans showed up here in the Sacramento area.

An anxiously awaited performance is scheduled for Northern California. It is one of the most talented and promising rock stars from Argentina. Well, yes, he is from Argentina. *Papafallos Cuñiles* are scheduled to play in Sacramento May 11. Nobody in their right mind would miss this opportunity to see him here.



The KDVS Radio Theater Project is an amateur outfit with limited resources, but the advantage it enjoys over "real" stage theater groups or even more established, "real" radio theater entities, is in the broad freedom it enjoys to explore themes, subjects and forms. The value of the project is as a venue for experimentation and as a laboratory for audio theater.

Since this is a very labor intensive production project, there often seems to be no time to sit down and strategize about how best or better to apply this freedom. So it is that this nifty advantage we have mostly goes to waste still. Our attempts to develop some sort of guiding body of concepts and approaches has tended over the years to be pretty sporadic and fragmented. Now, that might be a good thing in so far as it keeps our approach fluid and provisional, but I'm afraid that without a certain amount of theorizing the plays you produce are apt to come off as pretty conventional under the pressure and effort of just putting out new plays.

It's worth having a look at some of the successful old farts of dramatic literature who used radio formats to good advantage. Here in the States, Samuel Beckett is so famous for his innovative work on the stage that we usually forget how much he pioneered the theatrical use of radio.

Particularly in the play, *All That Fall*, produced on the BBC in 1957, Beckett demonstrated how radio could engage the listener on a very imaginative level. Beckett succeeded in involving his listeners in an intimate and personal way beyond what seemed possible on the stage.

Liberated from the constraints and burdens of the physical theater environment and the limitations and encumbrances of visual presentation, Beckett found in radio a special kind of immediacy and accessibility to the listener's mind.

What Beckett saw was that radio, more than presentation by stage, film or book, had the quality of personal thought, or personal daydream. It requires the imaginative participation of the listener to construct the visual and other sensual dimensions of the narrative, thereby at once personalizing the listener's experience of the drama and taking full advantage of this instinctively automatic involvement. Radio shifts the engaged listener from one imagined environment and/or spectacle to the next while preserving the uniquely introspective quality of the audio presentation.

Tom Stoppard picked up easily on the example of writers like Beckett and Giles Cooper in their radio works and used radio's natural focus on the spoken word to good effect in his fascination with puns and word

play (as in plays like *If Your're Glad I'll be Frank*, *Albert's Bridge*, etc.). Harold Pinter is the writer who has probably drawn the most from Beckett's example in writing for radio.

Pinter was profoundly impressed by *All That Fall*. Early in his career Pinter expressed that he preferred writing for radio, both for the control it allows in performance and the flexibility of form it allows. Pinter explained his affinity for radio back

## TOWARD A THEORY OF RADIO AS A DRAMATIC MEDIUM

by Les Light

flexible structure, more flexible and mobile than any other medium. And from the point of view of content I was able to go the whole hog and enjoy myself by exploring to a degree which wouldn't be acceptable any other medium."

In a stage version of the same play the flow of the internal monologues had to be broken up and much of the text was cut out. Much of the original effect of the play was lost in the translation to stage.

As the critic Albert Wertheim explains, the physical presence of a stage and set fixes our perception of space and time. Where radio has a distinct advantage is in the way it quickly and easily manipulates the perception of time and space or renders them entirely fluid. Dialogue, action or narrative may even occupy different points of time and space simultaneously.

Radio allows for an entirely different perceptual and emotional experience of

time and space. It differs from the stage performance, but even from the more fluid media of film or video where our observation of the temporal and spatial is still fixed to a sequence of visual images and our imaginative participation is shaped and encumbered by the given visual resources and the limitations of their production values.

There's no denying that these visual forms of drama can offer their own sort of very gratifying emotional and visceral impact. In this respect radio will always be at a sort of disadvantage. No one would say, "Oh, I don't want to see *Citizen Kane* because it will never be as impressive as I can imagine it to be on radio," but as we see radio does have distinct advantages.

Just as the audio drama may easily compress multiple points of time and space so it may also readily compress multiple meaning in a way that visualized drama cannot. An excellent example of this is once again in Pinter's radio version of *A Night Out*. In the absence of any actual visual image, the isolated sound effect of a clock becomes ambiguous suggesting several plausible, valid and mutually complimentary interpretations of the sound. The very ambiguity creates a kind of echo-chamber of meanings. In a later television version of this play the specific visual context of the clock deprives it of its ambiguity and so it's density and resonance of meanings.

This suggests that the major advantage of audio drama is in its affinity for depicting and capturing the subjective. Is radio by its nature, lacking in the concrete image and therefore always ambiguous?

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This suggests that the major advantage of audio drama is in its affinity for depicting and capturing the subjective. Is radio by its nature, lacking in the concrete image and therefore always ambiguous?

To me, the sound image is or can be just as concrete as the visual. Done right, the sound image can at least evoke a concrete experience just as immediately, as a

visual image and perhaps with greater economy. On-site recordings and documentary material may be integrated into the audio work far less obtrusively than in most visual presentations.

These are the strengths of radio—it's fluidity, it's economy, it's intimacy and it's power to evoke. As we approach future projects these virtues should shape our enjoyment of this medium.







by Dr. XeNo

3/12/98

Alright. Now 'tis time fer me ta vent and inform you peeps out there. First of all, the synopsis of our story...here's some nifty low-down on the scene that I'm in love wit': "rave" culture. First of all, most of the time we don't use rave, cos that has a rather bad media connotation added ta it, so its more commonly known as the partEE scene among the kids. Generally, kids in the scene profess the idealism of PLUR, or Plurity, Love, Unity, and Respect. Now, as wit' all ideals from transcendentalism, to communism, to anarchy, to existentialism, ideals are not the reality. But thaz wot me an me pals all strive fer in any case. Also, the dj is the man. Of course, the visual artists and sound engineers r a major part, too. Fer the true musique of the the scene, grab all the mixtapes and cds u can get!

Kids generally fall into some vague categories. These are not set, of course ! ;-) Candyravers, or kidz that r candied out, are those that r way into the bright flashy things and dressed in humorous kid-like phun stuff....basically thaz me and me pals. There r also the more stylish and slick looking individuals that were actually portrayed quite nicely in the only flick, tho certainly flawed, that has represented some of the partEE scene and hackers even remotely close to correct, Hackers. Then there are the more hip-hop influenced Adidas-wearing, breakdancin', capuletta [sp?] performin', well, hip-hop folk. Some r sometimes wrongfully referred to as ghetto-ravers, tho not in the sense that the word has usually been used. Many ppl don't get this, and take it as a racial attack. A ghetto-raver or a ghetto partEE is a person or partEE where the vibe was "hard," and ppl were not there to love, meet, and dance, but more into looking hard and kewl, and generally unfriendly-like. So there u go, no racism at all, jest bad attitudes. :-? This does not in any way portray those aforementioned partEers that are hip-hop influenced, only the attitude of mean partEers no matter how they look. Then u also have the more spiri-

tual folx, generally termed hippies or yuppies ( the more 'puter lit of the two).

So, wot the hell is this vibe I see all you bright colored ppl chirping about? Well, the vibe is basically wot makes a partEE, i.e. its mood. This is accomplished by the the music going off, kewl peeps, and the jest the surrounding decorations and visuals...the general atmosphere. A partEE goes off when u have a damn grt time, and feel that euphoric epiphany usually only associated wit' drugs.

Aaaahhhh, the drug aspect...lets jest say that u don't need them. Me and me pals always partEE sober and I've been in the scene fer almost 2 years now. Now before u go, "yeah, the phukker can't even admit ta being a junkie," let it be known that I seriously almost never even drink (yes I'm a college boy) and have never even smoked a ciggie, and I don't give a flying Fiat if u don't believe me. So there...u can even tell I'm not by how I pronounce ciggie...or wotever. Anyway, yes there r drugs, and sometimes a fair amount of the ppl r high in some aspect, tho almost never drunk. I've only seen one partEE that has had any drinking and that waz 3 ppl out of 6,000, which is quite refreshing. Course, u still have E (X, XTC, Ecstasy), acid, GHB, Special K, and the usual pot and smoking. But my point is, u don't need it, nor need ta let it affect yer personal vibe.

Then there is the usual debate over massives and UG's (underground's). Massives r the huge much more commercial events yer familiar wit'. Underground's r usually nil to nope in the promo depo, and flyers may or may not be handed out fer them. U need ta know someone involved, or get one o' th' limited flyers fer it ta know wazzup. They're not always illegal, and the map points r not nearly as intricate as usually portrayed by those that aren't in the know. The vibes fer outdoor partEES and indoors are mightily different, also.

The net and the scene generally go hand in hand. Check out HYPERLINK <http://www.hyperreal.org> fer more info on that, or go to [www.hyperreal.org/raves/sf/](http://www.hyperreal.org/raves/sf/) fer more info specific ta the Bay Area scene,

such as a damn good calendar and the list, SFRaves.

Now the most integral component, the musique!!! There r so many damn opinions about wot genre's r real and not, and media-contrived, and the validity of genre's in the first place (hmm, there goes grammar ;-) ), that I'm not gonna comment on that shit. Here's my take, and it follows the motto that genre's r needed ta tell a peep about a new track u heard, so there. >:-P

There's the musique that started it all, basically disco, and all the early experimental analogue stuff including such artists as Eno, Kraftwerk, Cabaret Voltaire, and all that is considered new wave or technopop, such as Depeche Mode ( I had ta get them in somehow Brian!!! ;-))) That morphed over in that hotbed of industrialism, Detroit and became house, now generally termed Detroit House. This was pioneered by such artists and djs as Derrick May, Juan Atkins, and Kevin Saunderson. Then tekno started more in the UK as they took house to new forms. Tekkno can come in all forms, hard and soft, and is still a current genre, tho its more specialized...classic tekknno genreally has a breakbeat, is around 120 bpm's, and has real synthy sounds. Check out the dope shit from Eon, Messiah, and Human Resource. U're prob more familiar wit' LA Style and 2Unlimited wit' their hits "Jump" and the stadium fav "Get Ready For This." BTW, this is an \*EXTREMELY\* vague history lesson, and no one should be offended by this sampling of its progress, there's way more to it that I know and don't know. This article is jest getting damn long, and I want ta put as much in as poss. So chill. Then there's trance. Basically four-on-the-floor beats that one always associates wit' "that repititious noise." There are many forms of trance such as the usual hard and soft. Minimalist trance that is more true to the tribal orgin of the trance ideal, such as Plastikman aka, Richie Hawtin still abounds. The most popular form now-a-days is goa, which was, I think, spawned by artists such as Christopher Lawrence and Goa Gil, and is very east asian influenced. It can also be termed tribal, but tribal can be attached ta

K D V i a t i o n S • e i g h t



house, too. Then u have one of me own faves, cybertrance, made rather popular in the bay area by the owners of Frequency 8 Records on Haight, Mars and Mystr-E. Very melodic trance, with beautiful happy simple melodies, and the shit can make u dance so hard u puke...really. Check out the store fer Commander Tom and any other artists offa Noom Records. Happy hardcore is another fav, which is very fast, like 220-280 bpm phast, cartoony musique that really grows on u and u become obsessed wit it. (Check out the Happy 2B Hardcore comps offa Moonshine fer a taste (go Anabolic Frolic!!), or any Paulina Taylor or Mindcontroller mix f yer lucky enuff ta find one. Look fer the Justin Time, DJ Stompy, and Taylor tracks. LA has more of a hardcore scene, which is rather non-existant in the SF scene. Hardcore also includes gabber...very angry mean musique the same speed as happy hardcore, but the opposite spectrum in emotion. Bands such as Atari Teenage Riot and anything offa DHR is considered gabber ta me, but many peeps have their own name fer that stuff. Fer true gabber, try the LA Hardcore comp, or Hardcorps, also offa Moonshine. Omar Santana, Rob Gee, and Johnny Violent r some more recognizable faces. Then u have break beat and its many spawned children. Jungle and drum and bass

(dnb) came from here, as did some of freestyle, and prob some of trip-hop. Breakbeat is the most widely recognizable musique of the media bullshit term, electronica. Break beat does include The Prodigy, (who have some bomb-ass classic tekknio back in the day, too, besides their current overblown media coverage), and The Chemical Brothers among many others. But then u have funky breaks (check out the ElectroBreakz comps offa Streatbeat), funky house, and mellow breaks like some of DJ Soulslinger's stuff.

Jungle is the early form of dnb, and is a mix between hip-hop, reggae, and breaks. Some good comps r Jungle Massive, and Jungle Mix. Dnb has its own subgenres including tekstep (a MASSIVE fav) which is real droning machine-sounding musique. I once read it explained as wot the emotions the monoliths from 2001 inflict, and thaz a damn grt explanation. Check out anything involved wit' the godfather, Grooverider, Ed Rush, Nico, No U-Turn rekkids, or the new World Dance comp offa Higher Limits, which also has some jump-up (techstep wit a warmer sound and more tweaked basslines). Jazzstep is dnb breakz mixed wit jazz. Hardstep is another bombin' genre, real hard and fast dnb, not necessarily angry, jest UUUUUHHH!, typa stuff. Check out the new comp Phrenetic Drums offa Hypnotic.

Intelligent dnb includes more melodic downstep stuff, more compositional structures, and is not necessarily fer the floor or the partEE. This includes the pioneer, LTJ Bukem. He's got his own labels, too, Looking Good and Good Looking rekkids. Then u got trip hop and ambient, with widely known artists such as Portishead, Tricky, Massive Attack (Tricky's start in the biz), among others. Slow, smooth, sometimes sad, eery, and as wit' ambient (a whole kingdom genre unto itself), w/o beats. Then there's the new UK forms of house and trance, known as garage house, and speed garage. Armand van Helden pioneered these forms, and their basically jump-up dnb way sped up wit' housy vocals. Some other more cultural genres r Hindi tekknio and trance (check out Bombay Music on University in Berkeley), and the more widely known cultural beats from Deep Forest, Enigma, B-Tribe and Quinn. Intelligent tekknio includes such amazing compositions from Future Sound of London, Orbital, Mu (insert Greek symbol here)-sik [sp?], Aphex Twin, and numerous others that I'm too CRT-dazed to put down. Ok. There's a whole lotta new info for the un- and mis-informed about the partEE scene...perhaps more is to come in later issues of this fine prog guide, I don't know...take care, and remember PLURity!

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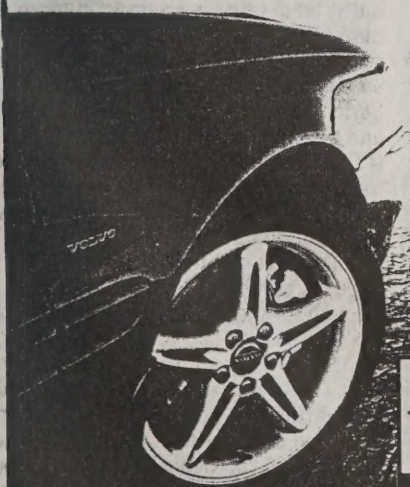
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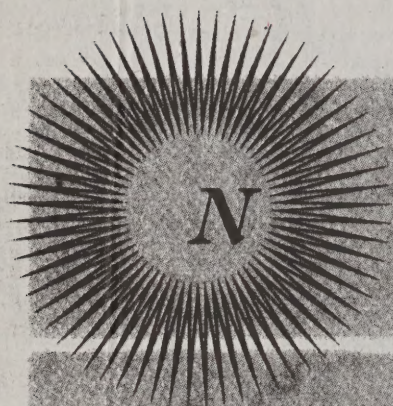


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K D V i a t i o n S • n i e





## The Art of Noise

by Holmes

So you wanna hear what I have to say about noise.

While I admit that I haven't listened to as much noise as some of you, and I wouldn't recognize as many names of artists and bands as some people, I do think I am prepared to offer some thoughts on just why I "like" it, and therefore listen to it all the time. In the good spirit of KDvations, I ask you to tolerate as best you can this self-indulgent and at times defensive confessional. Just don't take it too seriously. It's a dumb article. It does have some public affairs stuff, though. Anyways...

So there are some misconceptions about noise that need to be addressed. Like:

"It isn't music."

What's the best answer to this allegation? How about this:

"What the fuck does it matter?"

What the fuck does it matter, indeed? You



see, it's all about Total Enjoyment and Pleasure (you read about it last issue so it's true!) And in the realm of Total Enjoyment and Pleasure, what is and isn't music has no meaning. The only thing that matters is that which gives Total Enjoyment and Pleasure. (I'm bullshitting).

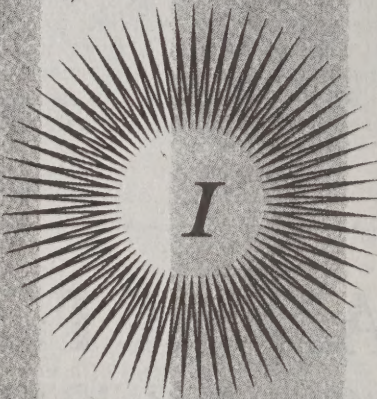
The reader may disagree.

Is noise about masochism? Maybe for some it is. But for everyone? Is noise about pain? Apathy? Maybe, not really, but what's the point? These kinds of questions take noise too seriously (as this article does, you may be justified in arguing) and fail to miss the real point (the Total Enjoyment and Pleasure stuff).

A personal favorite: Is this just static?

Answer:

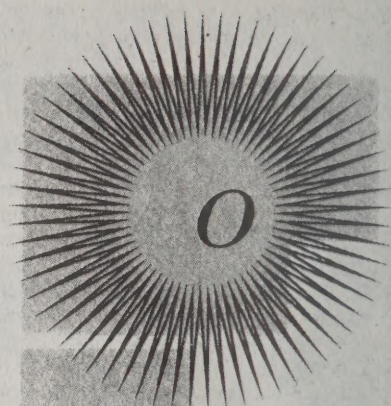
"No."



—Pretentious Noise Enthusiast

But maybe it IS static. How long before this terrible dilemma is solved?!?!?!!!!! Anyway...

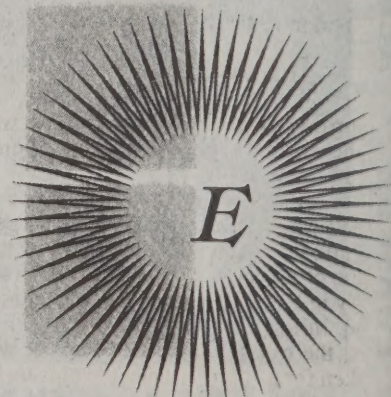
Is noise about hating music? Well, yeah. But for me and a lot of people, it's not about hating all music all of the time. I read in the News & Review, which I usually assume speaks the truth, that noise is "anti-everything" and that there's "nothing left" for noise enthusiasts. It's funny, but I've never gotten that impression from anyone involved in the noise scene (sorry to use that word but I'm trying to get this thing done). I think there are a lot of well-intentioned people that are just kind of observing the noise scene and scratching their heads, and trying to offer some sort of rationalization as to why people are doing this. The thing is, there IS no rationalization. People who are into noise are into it because they're into it, as with rock or jazz or anything else, music or any-



thing.

Is noise just a huge wank-fest? Perhaps. You might say it's a lot of wank mixed together and run through a distortion unit. You see, you just gotta get into this stuff if you're into noise.

Is wanking part of Total Enjoyment and Pleasure? There's only one really honest answer. And that's what perhaps I like about noise most: it's pretty darned honest (I'm bullshitting again). I'd much rather see a performer who is obviously engaged in self-gratification, rather than pretending anguish or careful artistry with the hopes of somehow instilling wonderful feelings in the audience. Even, or maybe especially, if that means that the audience suffers a bit, or is bored a little (the LAST thing noise has to be, I read on alt.noise, is interesting). Or a lot. I mean, it's just fucking noise, right? Why aren't people cringing and going ewwww every time they walk around on city streets, or drive in a car or \*watch TV\*, the sounds of which are just as unbelievably chaotic and bizarre and often intolerable as any harsh noise, and sometimes just as unbelievably monotonous, dull, and (this is important) \*sustained\* as any 20 minute unchanging wall of white noise. But people are comfortable with these things. I'm not





sure, but I think part of the aversion to noise is hating the idea behind noise (which doesn't actually exist) rather than the actual sound of it.

I think deliberate fuck-ups are great when done right. According to Communist 64 (whose real name I withhold), this is called Introducing Error Into the Performance. That was sort of off the subject, but what are you gonna do?

Is this article pretentious? No. Is it good? Yes!

Is the whole appeal of noise based on the feeling that it's somehow funny? Like, that it's so bad that it's good? Not really. Or that noise makers and listeners are just trying to be contrary or different or ornery? No. At least I hope not.

Well, I guess all this has been covered in past issues of KDVS, but most everything is just a rehash of something else. Let's face it. Well, better get off that tangent—

I've only been into noise for about a year, if even that, so in another year I'll probably be embarrassed about this article. That's the way it works usually, so no sweat. Basically, I'm still really open to recommendations and suggestions—especially ideas on how to produce some interesting shows in Studio A. Wanna show up with your effect pedals or tone generators or crappy Casio keyboards? It doesn't really matter what you bring, so just come down and start fucking shit up.

Oh fuck it, I guess this is just a rationalization, an un-asked-for defense of noise.

Well, just check out my show which is on Sundays (technically Monday morning blah blah blah) at midnight.

"I got a right to be hostile, man, my people are bein' persecuted!" —Flavor Flav,

"No, we don't care. . . Of course we fucking care!" —Ian Brown

"Tomorrow, if you don't surrender, we will drop the world's largest conventional bomb on you."

—U.S. air force, the day before it dropped the BLU-82, the world's largest conventional bomb, weighing 15,000 lbs, and one of eleven that was exploded in the country in 1991, on a battalion of Iraqi men in Iraq, killing every person in a 3-4 mile radius; the explosion of one BLU-82 was mistaken for a tactical nuclear explosion by a group of British soldiers several miles fur-

ther away. "We have just dropped the world's largest bomb on some Iraqi soldiers—surrender tomorrow or it will be your turn next."

—U.S. air force, the day after it dropped a BLU-82 fuel-air explosive on Iraqi people in 1991. 300,000 dead from direct bombing, approximately 1,000,000 from disease and starvation seven years later. Get it? Call in the Public Affairs Corner, if you will.

Recommended listening (notice: not all of it is noise!):

V/A: Funkungfusion (Ninja Tune). A two-CD compilation featuring some good stuff, chilled-out breakbeat, hip hop, and electronic jazz I guess you could say. I'm not into all of it, mainly because I like way faster stuff usually, but there is plenty of good stuff here anyway. Songs by Chocolate Weasel, Amon Tobin, Carpel Tunnel Syndrome, Kid Koala & Money Mark, Coldcut, Mr. Scruff, Clifford Gilberto, Neotropic, J. Swincoe, Animals on Wheels, Wild Palms, and Override are the ones I really like. It's worth checking out. The release date is April 27th. Write: Ninja Tune; 1751 Richardson, Suite 6109; Montreal, Quebec; h3k 1g6; Canada.

Plug - Drum and Bass for Papa

Actually it's a couple of years old but one of the few drum and bass albums that just kicks ass. It's fun and far from boring, and the programming is just amazing, not to mention the fresh and creative use of samples. Get the domestic version which has a second CD containing some really badass ep's. It's a true standout, in my opinion, kinda like the drum and bass companion to DJ Shadow. (Nothing/Interscope)

CPI - The Morning After v1.0

Great, amazing experimental and harsh noise CD from Colin Pascal. Definitely worth writing to him and getting it: CPI; c/o Colin Pascal; 20 Kane Terrace; Nepean, Ontario; K2J 2B5; Canada.

DJ Spooky - Synthetic Fury ep (Asphodel)

DJ Spooky proves his skills once again, as well as his willingness to push the boundaries a little. One of the standouts for sure. Can't wait for the new full-length.

Squarepusher - Hard Normal Daddy (Warp)

Electronic jazz with live bass playing. Takes drum programming to the highest levels. The fifth track, "Chin Hippy," is one of my top three favorite \*fast\* drum and bass tracks. It's not all that current (about a year old) but it really deserves a mention. You'll have to get the English import for now, or you could wait for the U.S. release on Nothing records. Also look out for the more recent Big Loada e.p.—

same kind of shit, but more like a video game soundtrack. Awesome.

Seven Layer Static - Death of Bob (Mayan Media)

DIY noise (well, I guess it's static after all) cassette from Chicopee, Massachusetts. This tape has two long tracks, called "Lament on the Death of Bob" and "Thank God Bob is Dead". Who's Bob? Anyway, both tracks start off sounding a bit like dark analog ambient, but build \*really\* slowly into some kickass harsh noise. Delightful.

Seven Layer Static - End Complaisance (Mayan Media)

Another DIY noise cassette from the same person in Massachusetts, whose name I don't know. This tape isn't quite as great as the first one, being a lot closer to dark ambient or whatever (except for the title track, which sounds like Merzbow in a bathtub). Overall there's just less of a variety of things happening (I personally prefer really busy sounding noise). Still, it's worth writing and getting the Death of Bob tape: Mayan Media; PO Box 652; Chicopee, MA; 01021.

"Mindscaper" split 7-inch: K2 with Aube (forget the label but call or write and I'll tell ya) It's pretty harsh, occasionally buzzy/choppy noise. I like it a lot.

Merzbow - Hybrid Noisebloom (Vinyl Communications)

Five lengthy tracks of bliss created by Masami Akita. Write: Vinyl Communications; P.O. Box 8623; Chula Vista, CA; 91912.

Special Bonus Section: Please send all tapes of keyboard demo songs (I'm talking about the factory preset songs) to me. Just tape the damn things and send it in. I'm talking about anything from your old crappy Casio to your \$2000 Kurzweil workstation whatever. Drum machines too of any sort. I'm not kidding—I'll air them in a two-hour keyboard demo mixtape show on KDVS, sometime this quarter. Here's the address:

Western Poultry Disease Conference  
c/o Holmes  
KDVS 90.3 FM  
14 Lower Freeborn Hall  
University of California  
Davis, CA 95616

Thanks!



Holiday Flyer, who've released a number of stunning indie pop records, are truly a treasure of the Sacramento area.

Holiday Flyer = John Conley, Katie Conley, and Verna Brock.

Interviewer = T.C. [in italics]

*How many shows have you played so far? Is it still in the low double-digits?*

**John & Katie:** Yeah.

**Katie:** Probably around thirty, I'd say.

**John:** Thirty, and I think we've been together for three years now.

*Why do you play so seldomly?*

**John:** I'll let Katie answer that question.

**Katie:** No, I'll let John answer that question! Let

Verna answer it!

**John:** Well, there really aren't that many shows in Sacramento for us to play. At this point we really don't want to tour. 'Cause I have a job and Katie and Verna are both in school, and at this point it would really be hard for us to go out on tour.

*What are you studying?*

**Katie:** I'm a liberal studies major.

**Verna:** Chemistry.

*What are you going to apply that to?*

**Verna:** Probably pharmacy.

**Katie:** I want to be an elementary school teacher.

*What's the significance of neapolitan ice cream?*

**John:** Originally the album was going to be called Neapolitan, and then we found out there was another band that had an album called Neapolitan, so we decided to change it and Verna came up with The Rainbow Confection. That seemed to still go along the same lines of candy and...

**Katie:** ... the artwork...

**John:** ... and it went along with the artwork, the idea of what we wanted to be in the artwork.

*Where did the neapolitan idea come from?*

**Katie:** I think we just thought it sounded cool. I don't think there is really any significance to it at all.

**John:** There's the three flavors, and the three people in the band!

**Katie:** Hey, that's good!

**John:** We should've made up a good story about it, but we didn't.

*And The Rainbow Confection is a Muppets reference?*

**John:** It's a slight play on the Muppets song "Rainbow Connection."

I didn't know if the song was around before the Muppets, or it came from the Muppets.

**Katie:** That came from the Muppets, that's Kermit. He did that, I think, in the first Muppet movie.

**John:** John Denver wrote the song.

*Has anyone mentioned to you the similarity between the cello line on "Same" and an old Salem cigarettes ad? "You can take Salem out of the country but you can't take the country out of Salem..."*

**John:** Well, it's definitely not intentional.

**Katie:** Maybe it's subconscious, from watching tv in the '70s. Verna...

**Verna:** I don't remember cigarette commercials!

**Katie:** Verna just has a gift for catchy melody!

*I think I've read this already, but Danae here wanted to know what it's like to work to-*

*gether as a brother and sister.*

**Danae:** Yeah, how do you guys collaborate? 'Cause I know that with my brother, I'd be fighting all the time.

**John:** It's not that difficult at all because we get along really well, and it's very natural.

**Katie:** It works out quite nicely.

*And you (Danae) wanted to know about the songwriting process? How does that work?*

**Katie:** Usually John comes up with the guitar melody first, then John will come up with a melody or I'll come up with a melody, and then after that we give it to Verna.

**John:** And then Verna does the added arrangements, whether it's cello, piano, flute, whatever she thinks is best for the song.

She puts the dressing on it.

**John:** The confection!

*What do you have in store for the future, in terms of records? Or Beanpole [Verna solo] records?*

**Katie:** We'll let Verna answer for Beanpole first.

**Verna:** I have a single that should be out soon, hopefully. The test pressing's at my house, right now. On the same label as my first single.

*And which label is that?*

**Verna:** Goodbye Virginia.

*Oh, right... they put out a Hushpad single...*

**Verna:** Right, yeah! And Holiday Flyer and Beanpole are doing a split on Papercut, which should be out probably in late spring.

[Singer from Ivy interrupts, compliments Holiday Flyer, mentions Low, then runs off in embarrassment when she realizes we're

in the middle of an interview.]

**John:** Papercut, that's the label we're doing the split with.

*And you have something coming out on Darla, also?*

**Katie:** Yeah, in April, it's gonna come out on CD and 10". It's a six song EP.

**Verna:** I thought it was coming out in March.

**Katie:** It got pushed back. It's the first week in April.

*Is this the "pattern" albums on Silver Girl and EPs on Darla?*

**John & Katie:** So far.

*Is there a reason, or is that just the way it's working out?*

**Katie:** It just happens to be the way it's working out. We like working with both

labels. It's just important to us at this point that we keep putting out stuff. Because that's what we do... we write songs and we record because we don't play live that often. We were unhappy with how long it was between albums... so working with both labels, we're able to put more stuff

out.

**John:** Because of the gap between the first record and the second record, we thought it was a good idea to have the album come out and then release an EP pretty close after, just to let people know we're still around.

**Katie:** But we really like the people that run both labels... they're just really nice people.

I'm very thankful... I think we've been very successful, just in getting to this point.

*I'm kind of surprised that you don't play more often because it seems like the popularity of your records would warrant it, or at least provide some demand for it.*

**Katie:** I think if we lived back east or something, we'd probably play more often. I like what we're doing now, though. It's kinda fun. I feel like, if we played every week here, there wouldn't be people to come out and see us and we wouldn't be as excited. I

wanted to see Ivy because I never got to see Ivy... if they come in here and I'm like "Oh, they'll be back next month" or "I'll see them next year," the chances of me seeing them again... it might not happen. I'm more motivated to go to a show if the band doesn't

play that often. And in Sacramento it's hard to get people out of their houses, sometimes.

**John:** It's hard to get us out of our house.

**Katie:** We have to play for people who like music like us, who don't go to shows that often, pretty much. I don't know, maybe not, maybe I'm totally wrong!

*How many records have you done with Orange Cake Mix, Verna?*

**Verna:** There's been two: One on Tinseltones [Scotland] and one on

Continued on Page...16

## An Interview With

# Holiday Flyer



On Monday, March 9th, 1998, Studio A and Studio B welcomed the presence of the Evaporators, the Goblins, and the Skablins from beautiful Vancouver, British Columbia (That is in Canada, American readers). They performed live on Todd's "Hometown Atrocities" show and it was truly a pleasure having them.

The following interview only partially touches on the actual excitement that took place on that fateful day. Zany hijinks, singing, dancing, and Kodak moments with gold records were just the beginning.

Check out their new Evaporators/Goblins split LP, a Mint Records/Nardwuar the Human Serviette Records co-release. BUT -you have to see them live to fully understand...

**Nardwuar the Human Serviette:** vocals, organs

**Dave Carswell:** guitar, vocals

**John Collins:** bass guitar, vocals

**Scott Livingstone:** drums, vocals, van repair

**Todd:** Thank you to the Goblins, Skablins, and Evaporators for joining us live in the studio. Now they've come to the other side of the studio to haunt us with...uh...

**Nardwuar:** (Cutting in) their smells.

**Todd:** ...more of their Canadian hijinks. So guys, I guess we're going to get some words out of you, and then afterwards we might even play some tapes, you brought some tapes...we got your new split LP here. Maybe we could play something off of that.

**Nardwuar:** Anything you would like, Todd.

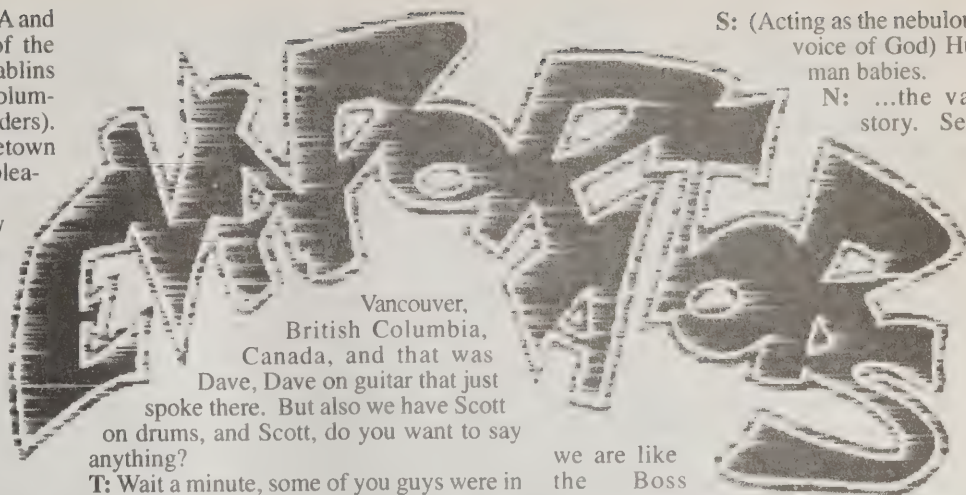
Thank you very much for having us here live on KDVS, 90.3.

**T:** You're welcome. You guys...

**N:** Todd, you've had a lot of bands though. You've done a lot of time DJ-ing, kind of almost too much, you know, you might not have time for us Evaporators, but we're trying hard to entertain you here, and we really appreciate you guys taking the time to put up with all those...like, "on air shenanigans" that we just did. Dave, what did we just do there, for those people that might be wondering what that ten minute instrumental break was there? This is Dave from the Evaporators...

**Dave:** It probably sounded very, very lame over the radio, but, of course, if you were standing in the room it was really exciting. Because there were people in there dancing and singing and clapping hands...right guys? (cheers of fond remembrance ring from the assembled crowd)

**N:** And that is not one of those stupid "oh we're naked now speaking to you" radio gags. We like the audience participation type thing very much, and thank you Todd for having us, and Marie to the D., Marie to the D., Marie Davenport at aol.com [not a valid address], phone her, e-mail her, contact her, she'll set you up for what's going on at the radio here, but we're the Evaporators from



**S:** (Acting as the nebulous voice of God) Human babies.

**N:** ...the van story. See,

**T:** Wait a minute, some of you guys were in other bands, weren't you? Why don't you plug that?

**Dave:** Why?

**T:** I don't know. 'Cause you guys are superstars.

**D:** No, no, no, there's no superstars. I play in a band called the Smugglers, but that's...

**N:** The Smugglers actually helped us...

**D:** And John does too.

**N:** John, the bassist of the Evaporators also plays in the Smugglers. He also did a tour with Superconductor, and he also, Dave also, played with Zumpano, a greatly misunderstood pop band from Vancouver, Canada, that is on the Sub Pop record label. Leads featuring Carl Newman, who also sings in Superconductor, but today we walked into Ameoba Records, and using the Smugglers name we were able to, they bought three records from us cash, so now we have \$18 and hopefully it will get us, will that money get us to LA, Dave? The money, the \$18?

**Dave:** No.

**N:** But we used Dave being in the Smugglers for helping us sell the record, and a brand new LP is the Goblins/Evaporators split LP on Mint/Nardwuar Records here. And you're listening to KDVS, 90.3 Davis, California...(at a rapid pace)...FM 102, cable 102, Vancouver, British Columbia, Canada. Okay, back to you Todd.

**T:** Okay, what about that other guy in the corner there, what does he do? The one with the camera?

**N:** Oh, as I was trying to say, I guess (laughter from crowd), Scott is the drummer of the band. And also Scott, perhaps you'd like to ask Scott about the van repair, cause he's got a really good story about the van. Well not really a really good story, but maybe you just want to mention a few words about that...

**T:** Do you have a van story...Scott?

**Scott:** Yeah, we came down in a van.

**N:** (With excitement) Scott and Dave were looking for a van, right Scott?

**S:** And John.

**N:** (Excitedly) well, Dave, or John, do you want to explain a bit about the van story?...

we are like

the Boss

Martians. In

that we have a lead singer, like the Boss Martians' Evan, me, Nardwuar...

**Dave:** Do you guys know about the Boss Martians?

**T:** Yeah.

**D:** Do you like them?

**T:** They were #1 two weeks ago.

**D:** Wow.

**N:** Dave has something here to expose...the whole Boss Martians thing...

**D:** No no.

**N:** Now we don't want to start any Makers feuds here because Dave's been...

**D:** No, I love the Boss Martians, but we...

**N:** This is Dave Carswell of the Evaporators talking about the Boss Martians...go ahead.

**D:** We got a copy of The Rocket. The Rocket is a Seattle thingy...

**N:** Like a BAM type thing.

**D:** Yeah, and there is actually an ad in there in the classifieds section, written by the guy from the Boss Martians...

**N:** Evan Foster, from the Boss Martians, is doing a European tour with the Boss Martians...

**D:** And he's looking to audition a female band called the (in unison with Nardwuar) Boss Martian-ettes.

**N:** And he's looking for guitar, bass, drum, keyboard...

**D:** And he is going to personally audition all of them, and if they are good enough they get a life on the road, with him, and his little buddies.

**N:** And he will write all of the songs and everything. So he's creating a band, a la, can we say the Mike Lucas "Donnas" syndrome.

**D:** It's incredible.

**T:** Okay, why don't we talk about your band...

(oooh's and hisses from the crowd)

**T:** (Laughter) okay, we are here to talk about you.

**N:** Okay, back to the van story, just for a second.

**T:** Okay, the van story...



N: Well Dave, maybe you want to finish this one off, we didn't get too far there. You went with Scott to buy the van, didn't you?  
D: Yeah, we found the van and it was in terrible condition, and I said "This is a piece of junk. let's go," and then Scott said, "This is incredible, I love this van, I'm going to fix it up," and so he turned it into this beautiful van. And that's the story.

N: And I think that is amazing, because if you looked at it, it would just be like "I do not want to buy this van at all, it is a complete wreck." But we turned it around...

John: This was in two weeks. Two weeks ago we bought it...

N: Turned it around by staying up until 5 am every night before we leave on tour. Because bands, yes when you go on tour, you gotta have a van, but we actually bought, but Scott, what would you say about staying up until 5 am every night, working on the van...really Scott, thank you Scott, for getting us here. Thank you.

("alright" heard ringing through studio)

N: Just to prove to us that the story actually does exist...what is the name of the van again? What year is it?

S: It's a Dodge, Tradesman 200, 1977, and it had been on fire or something...

N: (Very excited, almost into a fit) alright that verifies that the story is right, despite a sincere honesty that Scott parlayed in delivering that...now, also, continuing in our Boss Martianing around, John, actually got stopped at the border, your name is John Collins, you are the bassist of the Evaporators, right?

J: That's right.

N: You wanna pull over that mic there too? John, actually, aside from pulling over the mic very, very nicely, because, John and Dave, just recorded recently...thee...

J: Evaporators?

N: Well, the Evaporators record, yes, at their own studios, JC/DC Studios, that's area code 604 922 5842, that's area code 604 922 5842, but actually Dave and John just recorded the...

J: Potatomen.

N: The Potatomen, for the second time, in their basement. Larry Livermore flew in from Iceland or England and recorded for the second time there.

J: Yes, third time.

N: Have you heard the production values in last couple of Potatomen records at all Todd?

T: Well, actually I've never even opened up a Potatomen record before (laughter from crowd). But, I don't know...I assume it's good, is it, no?

J: It's okay.

T: I was talking about the production, I wasn't talking about the music.

J: Oh, I was talking about the production too.

N: John and Dave recorded the Potatomen twice, two entire times. So John had his

work cut out for him, and on the way over the border, well what happened there John? Because when bands come to the United States of America, I'm not actually going...umm...I'm just going to say that they do a name check, to see if you have any felony problems. And what was your problem there John, moving closer to the mic, you're live on Todd's show on Davis, 90.3, KALX?

T: They had a computer there, right?

J: Yes. And there is another John Collins, born on the same day as me in Canada, my exact age, who has done some bad stuff, as the guy put it at the border, so...

N: And John wanted to know more about this guy, but the information was not going to be parlayed. So that's where it began. So we played that night, actually, with the Murder City Devils, and the Evaporators, we have a song, again we are the Evaporators and we are playing (lists off local tour dates, now in the past), but that first gig we played I got a rash, we actually have song called "I got a rash," but I actually got a rash, and it was pretty bad. My eyes got all red and that was kind of the highlight of the first day was getting a rash. We got our brand new LP and now we're here live on Davis radio, 90.3 KALX, Marshall Stax on the cover of the first Pansy Division, "I want to be a homosexual" or one of those records it was. Which one was he on the cover of? "Smells like Queerspirit," 7" that's the one that Marshal Stax was on the cover of. And you're listening to the Jon Von radio show from the MRR house circa 1989.

T: Okay well (more laughter from crowd) a lot of the people out there don't know anything about you guys. They don't know where you're from, what you're about, well they know where you're from...but they don't know who you are and what you do... You (to Nardwuar) put out records, right? And you are from Canada, right? We're just getting a few things straight here. And I was just wondering... this is your second album, almost, this is a split album, the Evaporators...

N: The Evaporators and the Goblins, not the Goblins from Chicago, yes, we are from Canada. Some people who are listening may be saying "who the hell are these guys who have been blabbering on, on the radio, playing some music, grabbing people in the other room. You guys as radio people probably hate it with the in-gags...yes, but we've done our time. We've been around since February 20, 1986, so we've done our time. But really since 1992, was our first release. So we've done a lot of in-gags. Yes, we pulled you guys up, the classic radio gag, where only the people in the studio laugh cause they get jumped in there. But we've been around since February 20, 1986, and if you want to know what we sound like, we are Nashville Pussy meets Hansen. That's how we describe ourselves. I phoned up a house actu-

ally in Las Vegas, cause we're actually going to be touring to Las Vegas, and I said "Hi, we're the Evaporators and ummm..." "What do you sound like?" umm...we're trying to play a house. Now they want demo tapes and press packs to play a house basement... and they go, "How do you sound like?" "Um, well, Nashville Pussy meets Hansen..." "Umm, I don't think we can squeeze you on that blue tip Dischord show that's happening, but here's some numbers of some other people that you can phone." So we spent a lot of our time looking for clothes to wear and exercising. That's really important. Also, we are big supporters of Taco Bell, since there are no Taco Bells in the Vancouver area. Dave, perhaps you'd like to elaborate a bit on that, about the Taco Bell search...

D: There aren't any Taco Bells in Vancouver. The closest one is in Squamish, B.C., which is 45 minutes north, in the boonies.

T: Just a second here...

N: And Squamish is not far away from Whistler, B.C., where that snowboarder, you know, took that marijuana and was banned from that whole thing there. We were cheering because he was a Beastie Boys fan and it serves him right.

T: Someone told me that in Taco Bell, in Canada, they have fries with gravy on them or something instead of nachos.

D: Most of them are Kentucky Fried Chicken/Taco Bell split restaurants, so that's why, probably, you can get gravy and fries.

T: Oh, I see.

N: The first time Dave went to one of the Taco Bells in Squamish, they didn't even have beans. Can you imagine, no beans? But, ...the last song we did was "Oh, Happy Day" which was originally I think the Edwards Hawkins Singers...some religious number, but then Ray Anthony interpreted it. Ray Anthony is a giant band leader, he's got, like, 50 albums-great. He was once married to Mame van...

T: I don't know, I wasn't even listening to you.

(giggles from the assembly)

N: Mame van...? Marie to the...?

T: I don't know...

N: Marie to the...? Mame van Doran.

D: So anyway, we brought these outfits.

N: We bought yesterday.

D: Yesterday. Yeah, they're incredible. We have eight costume changes-possible variations of costume changes that we can pull on any given night.

N: In fact, you keep talking one second. I'm going to go grab them and tell you which ones...

T: Is he grabbing the costumes right now?

D: Do you want to take a break?

T: I don't know, is he looking for costumes?

D: He's gone.

T: Well maybe I can get some answers out of you guys regarding some other stuff.



D: Okay, quick, quick, quick...

T: You guys have great album covers...how does that happen? Does the Canadian government subsidize that or...?

D: We spend lots of money on photos...

T: Yeah?

D: And cover art.

T: How about your tour? Does the Canadian Government pitch in for that?

S: (In a sarcastic tone) All of it...

D: No.

N: Not for us, but Dave, actually, when he went to Europe with the Smugglers they chipped in a lot of money.

D: 14,000 Canadian dollars.

N: Excuse me, I'm learning something now. (digressing to tour dates, et cetera) but Dave is also in the Smugglers, and if you can prove that you will lose lots of money, the Canadian Government will match what you are going to lose. So the Smugglers proved that they would lose 14,000 dollars, and then they got 14,000 dollars.

D: And next month, we're getting money to go to Hawaii.

N: All because Grant Lawrence, the lead singer of the Smugglers, has a fantasy about playing Hawaii because the Brady Bunch episode was all based there...

but it is amazing because you can get money from the Government to be able to do touring, and its really amazing, this local punk band d.b.s., they did a split with Anti-Flag, they're going to Europe, they got 8,000 bucks, of course we don't play it that way, and then an amazing band called the Leather Uppers who the Smugglers cover...I don't know if you remember the Leather Uppers they have a release on Sympathy for the Record Industry...did they get a high rotation here at KDVS?

T: Very shortly they did.

N: Very shortly they will after we leave here. They got money to tour as well. But these are some of our outfits. Most bands spend time on say set lists...

J: ...music... (laughter from crowd)

N: ...deciding on what they are going to say, and yeah, music...but right here...this is what we can possibly have here. Dave do you want to move in on this? We have the Planet of the Apes look...

D: Planet of the Apes is a great look.

N: Yeah, I don't know if you notice our little diagram here, this is again the Evaporators, we wear saddle vests, yellow pants...we also have the stripes...

D: Stripes is sort of an old time gangster look. It's a Chicago thing I think. Lots of stripy jackets, it's a real tight look. It's a

good one.

N: And we also have the colored fleck look, the Ralph Furley look, we also have the arrow look, the tiki look, the leather look, and the gospel look, and that's what we just picked up recently, on our way down from Seattle, Washington after we played with the Murder City Devils. Then we pulled into E.J.'s and we played with a band called Bishop of Battle, and they had a great keyboard sound happening with them. And EJ's had great food as well...(perhaps speaking as someone from E.J.'s...??) I don't know what is with you Canadians, but every time



you come into the States you're always buying Mexican food, again. Have you had anything but Mexican food, Dave?

D: No, I haven't.

N: Dave actually once got really sick in Portland, at this, where was this? You ate some fish?

D: I ate some heat lamp fish and got terribly ill for about ten hours.

N: And so Dave didn't want to walk through a park, cause we stayed in a house...(to Todd) you're really excited now...okay...we turn in back to Todd.

T: You DJ a show. Do you DJ every week?

N: Yes, every week for the past eleven years, I have been on CITS fm 102, cable 102, Vancouver, British Columbia, Canada, and again we are the Evaporators and we are playing (repeats tour dates which are now in the past tense...). And we are on Nardwuar the Human Serviette Records, and if you want to contact us at all, it is [cleo9@direct.ca](mailto:cleo9@direct.ca) we are the Evaporators from Vancouver, Canada...we appreciate being on your show. Thanks very much Todd, thanks very much Marie to the D., thanks very much Travis, thanks very much Justin, thank you, thank you, thank you, thank you. We are really just excited to be here, we have not gone out and done very much at all, have we guys?

D, J, & S: No.

(laughter)

T: One last question... where do you play in Canada? Do you ever play in the Yukon Territory or Northwest Territory...?

D: Actually, we did a tour once with the Hi-Fives where we went up to Prince George, which I think is the furthest north that we have ever gone, which is ten hours due north of Vancouver. There were lots of mustachioed 36 years old in hot tubs with 14 year old girls and all that kind of stuff.

N: And John Denery of the Hi-Fives, he actually witnessed some guys doing cocaine in the washroom. So yes, cocaine exists in

Prince George. And there was one little cocaine fleck, you know, like a salt fleck, and I saw it there...and I don't do drugs...I don't drink, smoke, or bleh (sound effect meaning he doesn't do other drugs either)...but there was one little cocaine speck, and I felt like it was a piece of salt, I just felt like maybe...sniff...but I didn't do it. I didn't do it. But every time since then, John Denery of the Hi-Fives, always thinks that Prince George is the cocaine capital, but it's just because we played with these husky guys who looked out of Dazed and Confused.

D: There was a Christian

metal band that opened up, and they had an eight foot tall, paper mache Jesus Christ, bleeding on a cross.

N: And the best part was seeing them strap it to a car at the end of the gig. They left the gig, and they strapped it to the top of the car, and then drove away. (laughter). This is in Prince George...(quick talk regarding some hockey player in Prince George)... Actually, Dave, you were saying there, sleeping at people's houses, we were talking about walking through that park when you got sick, what was that story about staying at that house with that French guy and being in the wrong bed?

D: Oh yeah, one time we were in Montreal, and we had to stay at this guy's house and he said (with a French accent) "Come on back with me, I'm staying at the docteur's house."

N: Because remember this is Montreal. This is a completely different culture, this is Celine Dion, this is the District Oest we played earlier, selling 100,000 copies in 1967, this is completely removed. Just like the band the Minstrels, growing up and not even knowing who the Beatles were because they were so isolated. Everything in Montreal happens backwards. Because they didn't get Elvis until 1966, everything is ten years behind, so they're only going through disco right now. Or...what would they be



going through...?

**D:** They'll always have (I'm sure this spelled wrong, so I'll spell it phonetically) Le Rudimentsuka, which nobody else ever hears.

**N:** You guys don't know about that at all? Okay, continue on, we're in Montreal.

**D:** Oh, it's not important.

**T:** Well, do you speak French? Or is there a battle of the bands between the French Canadian bands and the English speaking Canadian bands...is there a community there?

**D:** I would say no. The only French Canadian bands we know are English speaking, Montrealans, I think. We don't know too many rock and rollers from...

**T:** So you don't speak French, Nardwuar?

**N:** (In French)no, no...but I do actually, I can speak to ten in Russian...(he speaks to ten in Russian)...and actually speaking of Russian, tonight, in Amigo's restaurant in Saskatoon (the capital of Saskatchewan for you proletariats), have you guys ever heard of the Guess Who? What do you guys know about the Guess Who?

**T:** They're a band from a long time ago.

**N:** The Guess Who were the first straight edge band. The Guess Who, Randy Bachman, you know BTO, they didn't drink, they ate meat, and they had a song called "I'm running back to Saskatoon" and tonight in Saskatoon, is going to be a band called Nico Case and her Boyfriends, and Nico used to be in a band called Maow, and Maow are signed to Mint Records. And the new Nardwuar the Human Serviette release is a Mint/Nardwuar the Human Serviette co-release available at Ameoba Records, I can safely say today. And you can check us out...(has others repeat tour dates this time...). Thanks so much for having us...Scott, do you have anything to add here, you've been silent...

**S:** The van has an extended ass or something.

**J:** Everyone should buy the Potatomen record, it's terrific. Buy the Potatomen, it's amazing.

**N:** Because you guys produced it.

**J:** ...well no...

**N:** Is there anything else produced at your studio, John, that might be in this library?

**J:** I don't know....(turns out that JC/DC studios had produced a song on the Nothing Beats a Royal Flush Canadian compilation).

**N:** I'm sorry about the smell.

**J:** We're all sorry.

...comedy ensued...music was played...all was well. ...then Dave left to pack up...

**Nardwuar:** Todd, doot doo do do lou lou

**Todd:** doot doo

**Continued from page...12**

MykeDroner... where is it from?... Norway! And actually we're gonna have a CD out this summer on Blackbean that's gonna compile those two singles, plus like five more songs which have not been released yet.

*That sounds exciting.*

**Verna:** Yeah! They're just fun to do, because he pretty much wrote the songs and just sent them to me halfway-done, and all I had to do was add my two cents. I don't really have that much time for music now because of school, so it's easier for me to work on projects like that than my own stuff.

*Wanna tell us about Holiday Fly? Is that your hip-hop band?*

**John:** It's actually Holiday Fever. I think we were playing with Mark Eitzel, opening up for Mark Eitzel...

*... yeah, American Music Club...*

**John:** ... and they listed us as Holiday Fever. It was in the News & Review [free Sacramento weekly].

*Where was the show?*

**John:** I think it was the Press Club.

*What's your favorite roadside attraction?*

**John:** In Roseville, on Riverside Boulevard, there's this home-made concrete sculpture of a tyrannosaurus rex in somebody's front yard. It's really bad. It looks like it's possible that the eyes might light up in it, 'cause

I've seen a plug hanging off of it, but I've never seen it lit up. But the thing is great, it's very folk art-ish. The dinosaur stands about six feet high, and the feet on it are probably two feet long. They're just huge feet. It's great, it's kinda like steppin' out.

**Katie:** It would be the huge dinosaur [in Dixon]. I always look forward to seeing that on the way to San Francisco. I still live in Roseville, so the other dinosaur is kinda by our house... my house. It's really funny. But I like the huge dinosaur.

*Have you got one, Verna?*

**Verna:** No, I'll just let them answer these questions.

*What's your favorite dance?*

**John:** I don't dance much.

*Is there any that you enjoy for the aesthetic value, as an observer... or closet practitioner?*

**John:** The jitterbug. It's got a cool name.

**Katie:** I like to make fun of doing the cabbage patch. Ballroom dancing is very pretty, though.



*Do you know how to ballroom dance?*

**Katie:** No, but I want to take ballroom dancing lessons, because I think it would be fun.

*Have you got an answer for that one, Verna?*

**Verna:** No...

*< thanks! end! >*



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# Do You Feel LUCKIE , Punk? An Interview with

Interviewed By Froggy  
McKillop & Slim Jim

## LUCKIE STRIKE

(We arrived at Liz's house for

the interview after Bubba navigated Slim Jim via my cell phone...I was driving in circles. We got a little lost to say the least, so we were just grateful to get out of the car by the time Liz flagged us down. The band was watching "Wayne's World" as Slim and I walked in the door...)

**Froggy:** Okay, first of all who are you and what do you do?

**Liz:** Uh, I sing. I'm Mel and I won a Sammie (everyone laughs) Just kidding, I'm Liz and I play drums. (Dre points to Mel and says "That's Bubba, he plays guitar" and Bubba says "Liz doesn't play drums, we put tape under her symbols so she doesn't make noise" more laughter)

**Mel:** I don't actually sing, I just dance. Our real singer is Liz's roomie Heather. She's also our dancer. I lip sync to the CD on stage and fall down on my ass a lot.

**Froggy:** Heather's the interpretive dancer?

**Mel:** Yeah, you know how the Bosstones have that guy who just dances? (giggles).

**Liz:** We are Mel & the Luckie Strikes.

**Bubba:** My name is Bubba and I play guitar.

**Liz:** And he does our booking. Bubba's our manager.

**Dre:** I play Bass. I'm Dre.

**Liz:** He sings cheesy 80's songs.

**Froggy:** Cheesy is good. So Bubba, being in a band and being the manager has to be a lot of work. But I'm sure it's paying off now. Your debut CD "Geekcore" is very popular in Sacto. How are the sales going?

**Bubba:** In the first 3 months we sold over 1,000 copies. I'm not sure what we are up to now, but we burned 3,000 to start with and we expect to run out when we get back from tour this summer.

**Froggy:** That's great. I listen to (Geekcore) all the time.

**Slim Jim:** 25 hours a day? (that's a reference to one of their songs, chuckles all around, then Heather the dancer walks through the room with her laundry and yells "25 hour daaaaaay" and Mel makes some dancing motions)

**Froggy:** It's a cool song, what can we expect

next from Luckie Strike?

**Mel:** I want to release something new. We are releasing a 7" in late August or September.

**Bubba:** Yeah, I think the CD is okay, but we are doing better songs now.

**Dre:** I think we are better now.

**Bubba:** Everything we release from now on is gonna be 100 times better than anything we've already released.

**Froggy:** 100 times better than my favorite local CD?? I can't wait. Are you satisfied with the CD?

**Mel:** Well, it's like...I never listen to the CD. It's hard to listen to yourself. I know I feel this way and many musicians would agree with me that you are your hardest critic. You look closer at what you do than anyone else does.

**Slim Jim:** That's true.

(everyone in the room nods and says "word" just like in that hammer video...okay, no they didn't but that's close enough)

**Froggy:** How are things going with Pork N Beans?

**Liz:** The Pork N Beans guys are rad.

**Bubba:** Yeah, they let us sleep on their floor when we drive to Victorville for a canceled show.

**Dre:** Pork N Beans gave me a lighter. That's another perk of being signed. I got a lighter from the bigger label they work for.

**Mel:** Victorville was scary.

**Bubba:** Straight out of the X-Files...I'm gonna fart in a can and send it to the guy who set up that show. He should have called us.

**Froggy:** Mmm...you've had a few shows go wrong I can see. Like the Abyss show? That was a total disaster.

**Mel:** No way! That was fun. We had all sorts of action that night.

**Liz:** The cops were everywhere, I remember trying to get in to get my drums and this cop wouldn't let me. I was like "excuse me! I'm in the band and I need my drums" and they finally let me in.

**Dre:** Mel had a cool party that night.

**Mel:** I told everyone as the cops threw us

out to meet at the gas station down the street and follow me to my house. On my way to the station I thought I'd show up and no one

would be there. That would have been depressing. But there were like- no kidding- 20 cars lined up waiting for me. We all went to my house and partied. It was so much fun.

**Liz:** When I got to Mel's I stood outside watching cars pull up for the party. First there was one, then another...it was like some cheesy 80's movie when the parents go out of town. Someone yells 'PARTY AT MEL'S!' and then the street is solid cars full of kids for the party.

**Froggy:** Yeah, there were a lot of us there. I remember when Lisa and Jim wrestled in the hall, that's up there in my memories with the helicopter that broke it up.

**Liz:** I remember eating the ice cream cake all by myself at the Abyss.

**Froggy:** And the guy from Mainstream Trend and I lead happy birthday to Mel.

**Bubba:** I went home that night and partied with my roomies. They all stayed home and had a party. They missed the helicopters

**Slim Jim:** I didn't miss the helicopters.

**Froggy:** Anyhow, I know you guys make friends with other bands easily. You are a young band (meaning they haven't been along for very long, the first "Lucky Strike" show was in November at Bo Jangles) so you must have had a lot of help to get where you are now.

**Bubba:** Yes! Everyone has been so cool. Like when we got our first show. Alex (the drummer of former band Pao) told Jerry Perry that we were a band from San Francisco so he let us open.

**Froggy:** Are you now able to help out bands that you used to open for?

**Bubba:** I wish. Actually, we break bands up. It's the curse of Luckie Strike. It's lucky for us, unlucky for everyone who gets close to us.

**Liz:** Yeah, we broke up Floppias.

**Froggy:** Floppias didn't break up. They took some time off and got a new drummer.

**Liz:** That's true. You can't break up geek bands.

**Mel:** We broke up Pao and Mealticket.

**Froggy:** No you didn't. Even if you did both



of those bands went on to form other good bands. I love Pushover (members of the former band Mealticket) and John Balboa (sporadic former members of Pao).  
**Dre:** We haven't broken up Astrolloyd.  
**Bubba:** Or Bobby Joe Ebola and the Children MacNuggits. But we have broken up like 15 bands.

**Froggy:** So you only break up bands that aren't part of the Geek Alliance? (everyone agrees, everyone nods and says "word...word" just like the hammer video)

**Froggy:** What is the best compliment that Luckie Strike has every received as a band? I don't mean on an individual level, I mean the whole band.

**Mel:** I have no idea.

**Slim Jim:** Being #1 on Froggy's top 10 list, of course. Right?

(somehow we slip back into the hammer video..."word, word, word")

**Bubba:** I remember this guy in Warsaw watched us play and afterward he said that we were really good. Not as a pop band, or a punk band. But when we play a pop song, it's not just to be playing pop. It's a good pop song. And when we play a jazz song it's not just jazz but a good jazzy song.

**Liz:** I can think of 10 things we've been confused for.

**Dre:** Ha! Mel is the Minnie mouse of ska!

**Slim Jim:** Ska? You aren't a ska band.

**Bubba:** Exactly. But people say we are. They say we are like No Doubt, too. I don't see it but it's more believable than a ska band.

**Froggy:** No kidding. Well heck, if you have a strong female vocalist you must be No Doubt. I'm pretty sure most female vocalists are compared to Gwen these days.

**Bubba:** Gilman thought we were a Christian ska band before we played there.

**Liz:** We are the Ultra-Violets if they were punk. (chuckles)

**Dre:** People think we are a girl band sometimes.

**Bubba:** Sometimes we get letters that say "hey guys! oops, and girls" and Dre and I go "yeah, we are first for once!"

**Slim Jim:** I have just one question...Have you ever left the tag in your prom dress? (Slim was reading one of the many fashion magazines found in Liz's living room during the interview)

**Liz:** Actually, I did. I bought a prom dress and left the tag in thinking I'd return it after I wore it but I never did.



**Luckie Strike!**  
**Left To Right:**  
**Liz(drum),**  
**Dre(bass),**  
**Mel(vocals),**  
**and**  
**Bubba(guitar)**

**Froggy:** Cool. Well, I think it's about time for us to be going. If people want more info on Luckie Strike how do they contact you?

**Bubba:** Our mailing address is 8801 Sawtelle Way, Sacto CA 95826. We love mail.

**Liz:** I write the mailing list. Send me stuff.

Our website is [www.digimag.com/luckie](http://www.digimag.com/luckie) and that is the most updated thing if you need show info.

**Froggy:** Thanks for the interview guys. Have a good time this summer on tour with Bobby Joe Ebola and the Children MacNuggits and Astrolloyd.

## LUCKIE STRIKE

### LUCKIE STRIKE'S TOUR

April 5	Ska Against Racism Festival, Riverside	May 1	Public Storage, Anaheim
April 6	Cramdell Audio, Orem Utah	May 2	The Fly Theater, Victorville
April 8	Chapel Parilous- Colorado Springs, Colorado	May 22	Tees & Greens, Modesto
April 9	Club Mac- Albuquerque, New Mexico	May 23	The Paradise Lounge, San Fransisco
April 10	Tempe Bowl, Tempe AZ	May 28	Rojo's, South Lake Tahoe
April 11	Kooz, Santa Ana	May 30	The Fairgrounds, Longview WA
April 15	Slims, San Francisco	June 2	Lions Liar, Denver CO
April 17	BoJangles, Sacramento	June 3	Chapel Perilous, Colorado Springs CO
April 18	Fresno Skate Park, Fresno	June 6	The Bates Motel, Austin, TX
April 22	Spring Fest, American River College, Sacramento	June 14	Point Molate "Geekfest," Richmond
April 24	Simply Delicious, Stockton	June 21	Tibet Freedom Benefit, Chico
April 25	G. St. Pub, Davis		

## LUCKIE STRIKE



# And Now...More Stuff By Froggy

## the davis scene

Just when I thought there was hope for the Davis music scene, I got let down. It's true that some good shows come to Davis, like the Mighty Mighty Bosstones, Madness, etc. But how many bands from Davis did you actually see play those shows? Mike G. from Pressure Point was on stage while the Dropkick Murphys played, but that's as close as we got to seeing a local band open up the show. Okay, so that one was the Boston tour...so what. You see my point, right? How can we complain about not having enough live music in Davis without supporting the bands who would help us get them here? The Cherry Poppin Daddies wouldn't come play Davis because they decided LA was a better gig. To have a better music scene we need to support our local bands and venues. Without them we have no scene!

Live shows for the 21+ crowd are held at G St. Pub and Cantina Del Cabo on Thursday, Friday and Saturday nights, and Sudwerk on Thursday nights. (The Grad used to do shows and I'm sure when the construction is done they will start back up if the scene supports it)

If you are like myself and are both under 21 and lack a fake id, I would have suggested the Davis Teen Center's shows downstairs. Unfortunately those are no longer. The only places to go if you are under 21 are to parties, occasionally Delta of Venus, Cafe Roma on 3rd St., the Varsity, and the Vet's Memorial. The only constant is the Palms, and is not geared at the ska-punk-industrial-alternate crowd. Of course you can wait all year for Picnic Day and the Whole Earth Festival to see live bands but as great as those shows are, they are annual events. Let's make local music a weekly event. Please continue to support our local bands. I just wish that the Ground Zero was big enough to have shows in because the guys who run that place are super supportive of our local bands. I recall several parties they threw that featured No Crime Zone, Lesdystics, Pocket Change and others. Until we have another active all ages venue, please do what you can to build up the scene and make it a better place to be. Support your local bands!

**KdViAtIoNs**

Just Like Candy, 'Cept Better

### FROGGY'S TOP 10 RELEASES IN SACTO:

10. 3 Foot Wookie "Demo Tape"
9. The Dutch Falconi Orchestra "Crimeboss Hootennany"
8. Los Huevos "Self titled w/serial killers on it"
7. Lizards "7 inch featuring Mars Attacks"
6. Hung "Norcal Masters of Spithop"
5. Simon Says "Perfect Example"
4. No Crime Zone "Hubba Hubba"
3. Lesdystics "Demo Tape"
2. Pressure Point "Youths On the Street"
1. Luckie Strike "Geekcore"

### No Crime Zone

If you haven't seen No Crime Zone live yet I feel you are missing out. Even if you saw them last quarter you are in for some changes. The group took some time off from doing shows to get a little tighter and to go into the studio. They appear on a comp of California ska and punk bands, and recorded a CD "Hubba Hubba" (which I heard an advance copy of and find excellent). Be on the lookout for No Crime Zone playing BoJangles, G St. Pub, and at a party in your living room.

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with your  
body!**

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[Expires 6.19.98]

# Spring Program Schedule

**K  
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	MONDAY	TUESDAY	WEDNESDAY
12:00AM	Holmes "Western Poultry Disease Conference" <b>DOPE</b>	Mick Mucus "Mick Mucus' H.C Party - The Chicken Years" <b>ECLECTIC</b>	brian "sound" <b>AMBIENT / EXPERIMENTAL / IDM</b> alternating with dr. XeNo "Tek-InducEd EuPHoria" <b>TECHNO</b>
3:00AM	DJ PSM "Mono Mania" <b>ROCK / ROCKABILLY / SURF</b>	Skip "Never Look Back" <b>METAL / ECLECTIC / HIP-HOP / ROCK / INDUSTRIAL / PUNK / HARDCORE / TECHNO</b>	Bill & Scot "Morning Thunder" <b>CLASSICAL / ROCK / SKA / PUNK / HARDCORE</b>
6:00AM	Tim "The Honesty Room" <b>FOLK</b>	Claudia and Lorena "Latin Eclectic" <b>ROCK / SKA / PUNK / HARDCORE / ECLECTIC / IN SPANISH</b>	Mr. Wagman's Neighborhood "Where morning becomes eclectic" <b>ECLECTIC / FOLK</b>
8:30AM	Nix "Jazzersize" <b>REGGAE / HIP-HOP / JAZZ / ACID JAZZ / ELECTRONIC</b>		
9:30AM	<b>BODY TALK</b>	<b>MAKING CONTACT</b>	<b>WEB SCIENCE LATINOUSA</b>
	Glen "Once upon a time there was a kind of music called..." <b>ROCK</b>	Paul Silva "Reggae Roots Session" <b>REGGAE</b>	Hibachi Medulla "Full Spectrum Classical" <b>CLASSICAL / MODERN COMP</b>
Noon	<b>Noon News</b>	<b>Noon News</b>	<b>Noon News</b>
12:30PM	Alex "The mouth of Infinity" <b>INDUSTRIAL</b>	sub-culture "Paper Tigers" <b>GOthic / ETHEREAL / DARKWAVE</b>	Hitman & Rosepiece "Hit Parade" <b>SPORTS</b>
2:00PM	Manny Kooper "The Pop Punk Surf Show" <b>ROCK / SURF / LAUGHS</b>		
3:00PM	Genevieve "Theories of Creative Parking" <b>JAZZ / EXPERIMENTAL / COUNTRY</b>	That Girl J "All Too True" <b>INDIE ROCK / INDIE POP</b>	DJ TAO "Insomniac Breakbeat Show" <b>HIP-HOP / DRUM &amp; BASS</b>
4:30PM	<b>Pacifica News</b>	<b>Pacifica News</b>	<b>Pacifica News</b>
5:00PM	Public Affairs alternating w/ Printed Matter on the Air	Drug War alternating w/ Millenium Watch	<b>Open Hearings</b>
6:00PM	Todd Urlick "Hometown Atrocities" <b>SURF / PUNK / HARDCORE / ROCK / NO FUN</b>	<b>RADIO THEATER</b>	Jackie "A show without a name" <b>THEME PARK</b> alternating with SeaN & Kasey "HeadcleaneR" <b>INDUSTRIAL / EXPERIMENTAL / ECLECTIC</b>
7:00PM	Sultana Swank "Ska!mania" <b>SKA / ROCKSTEADY</b>	Erich Zann "Yog Sothoth Neblod Zin" <b>METAL / RITUALS</b>	Ben "The CyberCafe Experience Version 1" <b>INDUSTRIAL / EXPERIMENTAL / ELECTRONIC</b>
8:00PM	Don Wiskerando & Marie D. Piazzola "The Accordion hour" <b>ACCORDION</b>	Justin "All That" <b>ROCK / PUNK</b>	
9:00PM			
10:00PM	Josh "Death by Pummeling" <b>SHIT</b>	Timothy J. Matranga "Surf / Instro Hour" <b>SURF / PSYCH</b>	Katastrophe "Hip-Hop-ology" <b>HIP-HOP / JAZZ</b>
11:00PM			



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THURSDAY	FRIDAY	SATURDAY	SUNDAY
Sakura "Sakura-core" ROCK / PUNK / HARDCORE / PEACEPUNK / EMOCORE	Cliffy Sparks & Counsel Divine "The Pure" REGGAE / HIP-HOP / JAZZ / ECLECTIC	The Pirate and the AOD "The Evil of Two Lessers" PUNK / HARDCORE / METAL	Punk Roge "NEONATE - Newlife" PUNK / HARDCORE / STRAIGHT EDGE / EMO / CRUST / OI
OxDx "Fucker" HIP-HOP / HARDCORE / GRIND	Robert Reeves "Vegas After Dark" JAZZ		
DJ Toasty "Toast of the Town" ECLECTIC	Celeste "The Sonic Satellite" DANCEHALL / INTERNA- TIONAL / ECLECTIC	Dave "Hardcore for the Kids" PUNK / HARDCORE	Jimmy METAL / INDIE ROCK / PUNK / HARDCORE / ECLECTIC
Mona "The Indie Rock Cul-de-sac" ROCK / INDIE ROCK alternating with Bryan "Cacophony for Dialectics"	Big Ash "Big Ash's Bowl O' Chili" BLUES / SOUL	Ronan O'Gorman "Tangents in Jazz" JAZZ	Aliane Murphy / Bobby Henderson "Songs of Praise Gospel" GOSPEL
THE NATION HOUR	BODY TALK		Bernard Benson "In Focus and Perspective" PUBLIC AFFAIRS
Cyclotrode "Picnic Player at the Duck Pond" INDIE POP / INDIE ROCK / EASY LISTENING	Damany Fisher "No Room for Squares" JAZZ	Robyne Fawx alt. w/ Peter Schiffman "Saturday Morning Folk Show" FOLK	Gary Saylin alt. w/ Rich Blackmar alt. w/ Mindy Steur "Island Radio Cafe" REGGAE / JAZZ / SKA / ECLECTIC / HAWAIIAN
Neon News	Neon News		
Bettie Sue "Tattoos & Pompadours" PUNK / PSYCHOBILLY / ROCKABILLY	Beth "L'espirit d'escalier" FOLK	Steven A. Scott & Lucero Cabral "Canto Nuevo y Tradicion" LATINO	1:00 pm Brian Faulkner "Nothing Exceeds Like Excess" NOISE / ROCK / NOISY ROCK
Rijk "Säätekin Suklääkuaretettuä Päskää" PUNK / HARDCORE / OTHER	Kris P. Arrhythmia "Abstract Music" FREE JAZZ / CREATIVE MUSIC		4:00 pm The Mad Hatter AKA DJABH "The Mad Hatter's Variety Show" HIP-HOP / JAZZ / INDIE ROCK / SKA / PUNK / CHICANO / LATINO / BLUES
Pacifica News An Astrological Point of View alt w/ 21st Century News // Under the Covers	Pacifica News Medical Talk Show alternating with Capital Weak	Gil Medovoy "Crossing Continents" WORLD	
Chris Eader & Kristin Coudage "Aggie Talk" SPORTS TALK	Danae "Just gimme indie rock!" ROCK / INDIE alternating with Dr. V "Tekkno Time" TEKKNO / ELECTRONIC	Alex and The Robot "Chainsaws and Blue Martinis" JAZZ / LOUNGE / LATIN / FREE JAZZ / EXPERIMENTAL	7:00 pm J.D. Esq. & Angel Child "Front Porch Blues Show" Acoustic (7-8) and Electric (8-10) BLUES
DJ: Blight "Arcadia's Ashes" NOISE			10:00 pm Timothy J. Matranga "Kicksville 29 B.C." ROCK N' ROLL
Megan "Chicks & Cars" ROCK N' ROLL	Amy "Global Warming" INTERNATIONAL	DAC "User Serviceable Radio" EXPERIMENTAL alternating with DJ Ofe "Chronic Illness" ILLBIENT / JUNGLE / HIP-HOP	
KDVS TOP TEN	Frida "Tempora Cusp" INDIE ROCK / ALTERNATIVE / HARDCORE alternating with Jeff Fukete "Today's Aberration, Tomorrow's Fashion" ECLECTIC	JOE FRANK	
LIVE IN STUDIO A			



# MONDAY

12 - 2 am  
Holmes  
"Western Poultry Disease Conference"  
Boba Fett should have died chasing Lando through the Death Star.

2 - 4 am  
DJ PSM  
"Mono Mania"  
Rock, Rockabilly, Surf, psych cool guitar stuff.

4 - 6 am  
Tim  
"The Honesty Room"  
I will play contemporary folk as well as more older folk stuff.

6 - 8:30 am  
Nix  
"Jazzersize"  
I play it cool and dig all jive. That's the reason I stay Alive. My motto, As I live and learn, is !Dig and Be Dug In Return.

8:30 - 9:30 am  
Public Affairs "Body Talk"  
A call-in medical show featuring doctors from various fields. From WOSU, Ohio.

9:30 am - 12 pm  
Glen  
"Cap'n Glen's Wacky Hour"  
This show plays rock music.

12 - 12:30 pm  
Noon News

12:30 - 1:30 pm  
Alex  
"The mouth of Infinity"  
Industrial. Especially all that wanking guitar industrial.

1:30 - 3:00 pm  
Manny Kooper  
"The pop punk surf show"  
Last KDVS show will be filled with requests, up-beat pop, international, and more obscurities.

3:00 - 4:30 pm  
Genevieve  
"Theories of Creative Parking"  
Free Jazz, Experimental Jazz, country and other stuff.

4:30 - 5 pm  
Pacifica News

5 - 6 pm  
Public Affairs "Printed Matter on the Air"  
Hosted by Elisabeth Sherwin.  
alternating with  
Public Affairs

6 - 8 pm  
Todd Urick  
"Hometown Atrocities"

Underground rock 'n' roll from surf to hardcore, mainly from '76 to the present, with an occasional primitive '60s tune thrown in. Show features new releases. It might be fun.

8 - 9 pm  
Sultana Swank  
"Sulatana's Skabaret"  
Same great show, different host. Hear your favorite rocksteady, 2-tone and 3rd wave artists, plus some stuff you've never heard of before. Tune in and dance!

9 - 10 pm  
Don Wiskerando & Marie D. Piazzolla  
"The Accordion hour"  
Easy and rapid accordion music.

10 - 12 am  
The Janitor  
"You're so damn filthy!"  
Tune in for your weekly gut plunge.

# TUESDAY

12 - 3 am  
Mick Mucus  
"Mick Mucus' H.C. Party - The Chicken Years"  
Lusia, Claudia and the rest of Micks' Feathered Friends have returned from a troubling vacation in Hong Kong. Playing music from People with funny hair.

3 - 6 am  
Skip  
"Never look back"  
Mix of Music/ sound bytes and wave.

6 - 8:30 am  
Claudia and Lorena  
"Latin Eclectic"  
From Spanish Rock to Andean music.

8:30 - 9:30 am  
Public Affairs "Making Contact"  
National and international current events are singled out and examined in this program from the National Radio Project.

9:30 am - 12 pm  
DJ Porta Irie  
"Reggae Roots Session"  
The Best in reggae roots, rocksteady, ska, and dancehall with a whole lot of Dub!!

12 - 12:30 pm  
Noon News

12:30 - 2:30 pm  
sub-culture  
"Paper Tigers"  
Walking. Night. Crushed petals. Hey.  
It's dark.

In here.

2:30 - 4:30 pm  
That Girl J  
"All Too True"  
Indie Pop

4:30 - 5 pm  
Pacifica News

5 - 6 pm  
"Millennium Watch"  
The show that keeps an eye on current events and trends as the year 2000 grows closer. Hosted by Rose Anne DeChristoforo.  
alternating with  
"Drug War"  
Hosted by Chevo Slim

6 - 7 pm  
KDVS Radio Theater  
Original locally produced radio drama.

7 - 9 pm  
Erich Zann  
"Apocalyptic Shoggoth Hoe-Down"  
Black metal, death and doom with lengthy regiments of dark experimental, noisy industrial, and stark isolation in attempts to bring the Great Old Ones back to our world.

9 - 11 pm  
Justin  
"All That"  
Punk'n'roll, while I'm sticking a pencil in my eye.

11 pm - 12 am  
DJ Timothy J. Matranga  
"Surf / Psych Hour"  
One week surf, one week psych, one week both, then return to surf.

# WEDNESDAY

12 - 2 am  
brian  
"Sound"  
ambient/experimental/idm  
alternating with  
dr.XeNo  
"Tek-InducEd EuPHoria"  
PLURry Tekkno for all th' kidz...

4 - 6 am  
Bill & Scot  
"Morning Thunder"  
Local Music, requests

6 - 8:30 am  
Mr. Wagman's Neighborhood  
"Where Morning Becomes Eclectic"  
A mix of folk, celtic, rock, roots rock, rockabilly and the occasional piece of cheese.

8:30 - 9 am  
Public Affairs "We're Science".

A science program, answering questions about exciting and interesting scientific topics. From KUMR.

9 - 9:30 am  
Public Affairs "Latino USA"  
News and stories regarding all aspects of Latino culture, from the Longhorn Radio Network.

9:30 am - 12 pm  
Hibachi Medulla  
"Full Spectrum Classical"  
12th Century Chant, Sacred Choral Works, Harpsichords, Viols, Lieder, and works by living composers, with a Pacific Rim slant and a hefty dose of Northern California artists. Not the same old symphonies.

12 - 12:30 pm  
Noon News

12:30 - 2:30 pm  
Hitman & Rosepiece  
"Hit Parade"  
Sports talk call in.

2:30 - 4:30  
DJ TAO  
"Insomniac Breakbeat Show"  
Mostly drum & bass and hip-hop, mixed with anything else that is funky. A meshing of urban breakbeat music culture.

4:30 - 5 pm  
Pacifica News

5 - 6 pm  
Public Affairs "Open Forum"  
Hosted by Rob Reed.

6 - 8 pm  
Jackie  
"A show w/o a name"  
Special every week. Free Jazz, Modern Comp, out-of-planet rock, psy, etc...  
alternating with

SeaN  
"Headcleaner"  
"Repugnance is an absurdity: it derives only from lack of habit"  
Marquis de Sade.

8 - 10 pm  
Ben  
"The CyberCafe Experience Version I"  
Electronic, industrial, experimental served up with a side order of fries... yay.

10 pm - 12 am  
Katastrophe  
"Hip-Hop-Ology"  
Hip-hop, jazz, soul...all intertwined to form the culture.

# THURSDAY



12 - 3 am  
DJ Sakura  
"Sakura-core"  
An eclectic mix of different sub-genres of punk with an emphasis on Crass-style peace punk and political hardcore with an occasional experimental track thrown in.

3 - 6 am  
DJ Toasty  
"Japanese for Everyone"  
My own special blend of rock, hip-hop, ska and industrial, with a hint of Japanese pop and a dash of social and political commentary.

6 - 8:30 am  
Mona  
"The Indie Rock Cul-de-sac"  
A mix of old and new indie rock and indie pop.  
alternating with

DJ Bryan  
"Cacophony for Dialectics"  
Kitschy and quirky music; music your grandparents, parents listen to, anything foreign that's tacky, music that annoys the Kid's.

8:30 - 9:30 am  
Public Affairs "The Nation Hour"  
Commentary and discussion by writers and syndicated columnists. From The Nation magazine.

9:30 am - 12 pm  
Cyclotrode  
"Picnic Player at the Duck Pond"  
Music for sitting around and staring wistfully out the window. Songs to help fend off the dispiriting stranglehold of modern existence for just one more day. Go blank, go twist before you get too old. Excruciatingly pleasant, the way you always wanted.

12 - 12:30 pm  
Noon News

12:30 - 1:30 pm  
Bettie Sue  
"Tattoos and Pompadours"  
Tune in for your injection of psychobilly, rockabilly and PUNK ROCK! No rock stars allowed.

1:30 - 4:30 pm  
Rijk  
"Säätekin Säklääkuaretettua Paskää"  
I crank my studio monitors to full-blast and play air guitar. Hear 300+ bpm fastcore, plodding mid-paced headbobb'n' fistpumping interludes, and 100% psychotic rawk-n-roll and art-damaged freakouts too.

4:30 - 5 pm  
Pacifica News

5 - 6 pm  
Public Affairs "An Astrological Point of View" Hosted by Michael Mercury  
alternating with  
"21st Century Health Care" (5 - 5:30 pm)  
Health care industry experts, observers, and practitioners contribute to the ongoing debate on the status and standards of health care. Hosted by Pat Lindsey.  
"Under the Covers" (5:30 - 6 pm)  
Hosted by peer counselors on sexuality

6 - 7 pm  
Chris Bader  
"Aggie Talk"  
Scores, highlights, interviews & insights into the world of Aggie Sports.

7 - 8 pm  
DJ: blight  
"arcadia's ashes"  
Noise.

8 - 10 pm  
Megan  
"Chicks & Cars"  
Hormone-riddled adolescents making music about their obsessions in primal fashion, with excursions into their world after frat parties were abandoned for freak-outs, but well before they became mechanics of lawyers.

10 - 11 pm  
KDVS Top 10  
Based on whatever was played most this week on KDVS.

11 pm - 12 am  
Live in Studio A  
Bands play live on the air.

## FRIDAY

12 - 2 am  
Cliffy Sparks & Counsel Divine  
The Pure Hip-Hip, mix, + student interactive, Hip-Hop mix show.

2 - 4 am  
Robert Reeves  
"Vegas After Dark"  
Old & new jazz mixed with a little swing and big band vocals.

4 - 6 am  
Celeste  
"The Sonic Satellite"  
Eclectic Dancehall, Latin, Jazz and more. An open forum for humor. Call-in's welcome!

6 - 8:30 am  
Big Ash  
"Big Ash's Bowl O' Chili"  
Uncle Muddy and Daddy Wolf hanging out with Sonny Terry and Brownie McGhee at a Stax Records convention. No B.B., but a whole lotta soul.

8:30 - 9:30 am  
Public Affairs "Body Talk"  
A call-in medical show featuring doctors from various fields. From WOSU, Ohio.

9:30 am - 12 pm  
"Damany Fisher"  
"No Room For ('s"  
Jazz - Blues - Latin

12 - 12:30 pm  
Noon News

12:30 - 2:30 pm  
beth  
"L'esprit d'escalier"  
All those things that you should have said. Tune in for the latest in the new singer/songwriter scene.

2:30 - 4:30 pm  
Kris P. Arrhythmia  
"Abstract Music"  
Free Jazz, Avant-Garde, Art-Damaged Rock, Jazz-Damaged Composition, Noise, and other historical mistakes. Also featuring the best of the current and local scenes.

4:30 - 5 pm  
Pacifica News

5 - 6 pm  
"Medical Talk"  
alternating with  
"Capital Weak"  
Hosted by Sara Tucker and Sean Flinn

6 - 8 pm  
Danae  
"Just gimme indie rock!"

The best in current releases and old favorites, requests always welcome.

alternating with  
Dr. W  
"Tekkno Time"  
A blend of Trance, Drum & Bass, Breakbeat and Old School Rave.

8 - 10 pm  
Amy  
"Global Warming"  
ethnic/ international music, all eras genres indigenous cultures and field recordings especially African, Celtic, Native American, Asian.

10 pm - 12 am  
Frida  
"Tempera Cusp"  
Indie rock that really rocks, none of that soft-pop shit.  
alternating with  
Jeffrey Fekete  
"Today's Aberration Tomorrow's Fashion"  
100% brand spankin' new stuff. Techno to tribal, indie to industrial and more.

## SATURDAY

12 - 3 am  
The Pirate and the A.O.D.  
"The Evil of Two Lessers"  
Metal, Punk, Thrash, & hardcore from the Spicy Brown Mustard Guys! Prizes, phonecalls, belching, wacky listeners and rude comments.

3 - 6 am  
Dave  
"Hardcore for the kids"  
International punk-crust-hardcore terrorism.

6 - 9 am  
Ronan O' Gorman  
"Tangents in Jazz"  
Jazz from 1920's - present day.



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9 am - 12 pm  
 Robyne Fawx alternating with  
 Peter Schiffman  
 "The Saturday Morning Folk  
 Show"  
 Traditional & contemporary folk  
 and acoustic music.

12 - 3 pm  
 Steven A. Scott/Lucero Arellano  
 "Canto Nuevo y Tradicion"  
 Folkloric, traditional & revolu-  
 tionary music of Latin America.  
 Afro-Cuban and Latin Jazz.

3 - 6 pm  
 Gil Medovoy  
 "Crossing Continents"  
 Int's: Indian & Sub continent, Far  
 East Mid-East Mediterranean.

6 - 9 pm  
 The Robot and Alex  
 "Chainsaws and Blue Martinis"  
 Theme music from "Cabaret  
 Massacre" Vol. #6

9 - 11 pm  
 DAC  
 "User Serviceable Radio"  
 Sponsored by The American Caf-  
 fee Society.

alternating with  
 DJ Ofay  
 "Chronic Illness"  
 Visionary Haunt and Drug in-  
 duced visions.

11 pm - 12 am  
 Joe Frank

## SUNDAY

12 - 3 am  
 Punk Roge  
 "NEONATE - New Life"  
 Come and join Punk Roge and  
 friends for punk rock and  
 hardcore with lots of laughs, on  
 air caller tickets to shows, and  
 the chaos always free.

3 - 6 am  
 Jimmy  
 Punk/HC/Metal/Grind/Crust/  
 Indie/Emo/Mod/Power Pop

6 - 8 am  
 Aliane Murphy/Bobby  
 Henderson  
 "Songs of Praise Gospel Pro-  
 gram"  
 Traditional and Contemporary  
 Gospel.

8 - 10 am  
 Bernhard Benson  
 "In Focus" (8-9 am)  
 Religious talk show solving prob-  
 lems of students and the commu-  
 nity in light  
 of scripture.  
 "Perspective" (9-10 am)  
 Religious music, plays, etc.

10 am - 1 pm  
 Gary Saylin  
 alternating with  
 Rich Blackmarr  
 Rockin in Rhythm Archives (incl.  
 Vintage jazz, blues, R+B, gospel  
 plus reggae)  
 alternating with  
 Mindy Steuer  
 "Island Radio Cafe"  
 Hawaiian, Reggae, folk, country,  
 jazz, modern, international  
 sequed together for your Sunday  
 morning listening.

1 - 4 pm  
 Brian Faulkner  
 "Nothing Exceeds Like Excess"  
 Noise, rock, and noisy rock.

4 - 7 pm  
 DJ ABH aka The Mad Hatter  
 "The Mad Hatter's Variety  
 Show"  
 I play a variety of mostly new  
 music, including hip-hop, jazz,  
 ska, "rock" (punk, indie and ga-  
 rage), with a sprinkling of  
 chicano/latino and blues. Guests  
 featured, callers welcomed.

7 - 8 pm  
 J.D. Esquire & Angel Child  
 "Front Porch Blues Show -  
 Acoustic Edition"  
 Acoustic, delta, and early Chi-  
 cago blues for the down home  
 blues lover. Tune in to the great  
 legends and lesser known artists

who formed the roots of indig-  
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# R O B E R T R I C H

**Interview with Robert Rich**  
by Sean Flinn  
KDVS 90.3fm

Call it darkambient, call it new age, call it noise...just don't expect Robert Rich's music to consistently fit into any of those molds. Rather, Rich's music subtly breaches the boundaries of all the labels that have been affixed to it over the last couple of decades. An avid explorer of all sonic possibilities, Rich possesses total respect for all sonic mediums, yet pays no attention to the limiting lines that divide them. He infuses this musical adventurousness with a profound interest in the human mind, and the effects that experiments with sound can have upon it. He's almost as much a researcher-at-work as an artist constructing an oeuvre-in-progress, his recordings carving for themselves an increasingly wide niche among other experimental artists.

I was fortunate enough to conduct the following interview with Mr. Rich in the Summer of 1997, and am still surprised by how much he taught me, in that short space of time, about listening to music and the sound-producing world around me.

**RR= Robert Rich SF= Sean Flinn**

**SF:** I wanted to start off the interview...I was sort of thumbing through the web page that Fathom Records has set up for you, and I noticed a comment from Alan Rapp about the new album *Fissures*. He said, "These perceptual cracks in the everyday ensure that nothing can be too familiar, that alien encounters may be as likely found within as 'out there.'" I was wondering if you find that this sentiment emerges as a theme in your work, this idea of rendering the familiar unfamiliar, or maybe looking at things that are familiar to us in such a way as to find new or unfamiliar things in them.

**RR:** Oh, definitely, at several levels. At a conceptual level, for example with *Fissure*, part of it is the idea that we can find the magi-

cal within our own backyard. Also that, the closer we look at things, the more amazing they become. Many things that we might overlook because they might seem too mundane or too trivial actually all have a great deal of complexity and a great deal of beauty as we study them more closely. *Fissures* is using a lot of very small sounds very close up sounds that we recorded using very sensitive binaural microphones set up to magnify details. When done in this way, these sounds end up becoming quite large. And actually the panorama of the music ends up becoming quite vast even though a lot of the acoustic sound sources themselves are very minuscule. So in that sense also in the music, in the structure of the timbre, we have an expansion from the minuscule to the immense, creating a huge sound stage out of tiny sounds.

**SF:** So it's kind of like taking a microscope to sounds.

**RR:** Yes, it's very much that way. Also, at another level, I've always been fascinated in the potential for acoustic timbres to expand beyond the potential of electronic timbres due to their complexity and their subtleties, and also the performativity of an acoustic timbre. But yet, I appreciate the value that electronics can have, that they can bring to the sound an expanded pallet, and an often an expanded sound stage, and an otherness. So, often, my working technique is to take very mundane, everyday sounds or sometimes less mundane instruments from around the world, or very simple, primitive instruments, like a flute made out of sprinkler pipe (which I make a lot of, one for each tuning), and then, in the context of the studio we can render these sounds vast, we can make them more surreal, let's say. In other words, I'm not interested in documenting any realism in the instrument. Rather, I'm interested in using the acoustic sound sources because they have a complexity and an emotionality and a physicality, and then using the electronics to make them vast and to expand them beyond their normal pallet.

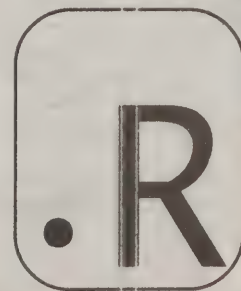
**SF:** You mentioned surrealism and I started thinking about the resemblances between your approach to sound and the techniques of the surrealist painters, mainly the concept of "critical paranoia," the idea that you suspect something "other" lies in what you're are looking at, and you go after exploding that vision of the surreal in the real.

**RR:** Yes. And in another sense, one other aspect of the critical paranoid vision, alongside Dalí, is the idea of trying to map, in a realistic vein, the unreal, or the realms of the mind. So you're trying to express dream images, you're trying to express an internal landscape, which is fundamentally evanescent, it's mysterious. Yet you're trying to do it in concrete terms, with sharp outlines.

**SF:** And to render it as realistic and tangible as possible.

**RR:** Exactly.

**SF:** Do you find yourself working at all with recontextualization? I've seen the word "juxtaposition" thrown around sometimes, and...you've explored this quite a bit already, but I'm wondering if this concept plays into your work elsewhere?





**RR:** Well, there are several ways in which that can be interpreted. One thing that really doesn't interest me a whole lot, though I don't deny its validity, especially in our post-modern world, is sampling as a medium of recontextualizing or relocating sound sources. I'm much more interested in an organic sound. I sort of... "resent" is not quite the right word... I'm bothered by people who recontextualize other people's music and basically plagiarize and call it their own. Bill Laswell has been notorious for that, basically sampling off of other people's albums, recompiling it with a different rhythm track, and essentially calling it his own music, and often not crediting the sources that he uses.

**SF:** And I guess with the advent of the big 'e' word, "Electronica," that's becoming quite a popular thing to do.

**RR:** It's a very post-modern thing, and I'm not sure I see that there's much validity in that. I think that there's a kind of laziness in it. It's really a lot easier to recombine existing materials than it is to come up with something that's organic and that makes sense in and of itself. And I think the end result is kind of disposable. It's interesting at first, and kind of catches our attention, but only because there's a sense of the recognized in it. So it's catching our attention because we recognize sound sources or because there's something that we already know there. And that's really the gist of post-modern thinking: "There's nothing new so we're just going to reorganize what's been done before." I disagree with that completely, although sometimes I think that the music that comes out of that line of thinking is interesting. I don't deny the validity of that as a creative medium. Personally, I'm more interested in coming up with something that's organic and makes sense in and of itself. So often I'll be using approaches from non-Western music, which is a sort of Western, post-modern thing to be doing, but instead of sampling other people's albums from around the world, I'll learn the techniques and the styles of the music, primarily because I respect the music a lot, and I really want to understand it because it's powerful, beautiful music. And I'll recombine it in my own psyche, and then it will come out, in that sense, recontextualized, but hopefully in a more organic way.

**SF:** So you're actually, as opposed to somebody who samples a sitar player, you actually go out and learn how to play the sitar and then reinterpret it in your own fashion, playing the instrument yourself?

**RR:** Or, as in the case of an album like *Yearning*, I'll just play with a really good sarod player.

**SF:** Just bring the musicians in and...

**RR:**...collaborate.

**SF:** I wanted to get some biographic/background information on you. I don't know how many times you've had to give that spiel, but for the benefit of our listeners [readers] who aren't all that familiar with you, perhaps you could flesh yourself out for us a little bit? How did you get started in music? And what drew you particularly to the dark ambient stuff that you're known for?

**RR:** Well, I never thought of it as dark ambient. It always just came out organically from what interested me. I grew up listening to all sorts of experimental and avant-garde music, primarily because of an excellent radio station in Berkeley, KPFA. There was a music director there who was connected to the new music world, and was bringing to that station, like, live performances of John Cage and Lou Harrison and Pauleen Oliveros... these wonderful sound artists who were working in what Pauleen Oliveros called, "deep listening," in a territory of pure sound experimentation, listening to the environment and a very slow way of approaching sound. So I was very moved by that kind of approach. Also, as I was growing up I was listening to progressive music and German space music and stuff like that. So I really wanted to play music like that. I really wanted to play, you know, mind music, head music, stuff that would be psychoactive. As a high school kid, I didn't have much money to buy synthesizers, so I ended up building them myself. This was in the '70's and you couldn't go out and buy MIDI equipment. MIDI didn't exist yet. I just did summer jobs and used the money to build kits of modular synthesizers. I had a home-built modular synthesizer that I was playing in bands in the late '70's, kind of noisy, improvised stuff, kind of improvised industrial music like Throbbing Gristle or something like that. And then I started working in the territory of really slow sound, and that's when I started doing the all-night concerts for sleeping audiences. I wanted to find a way to bring that really slow music to people in a way that they could... I don't know how to put it. I wanted to find a way to perform slow music to a Western audience, which tends not to know how to listen to slow music. So the context of the sleep concert (which I started when I was a freshman in college in 1981) was to bring people to an environment where they would have no expectations, where there was an element of ritual and difference and a relocation from your normal, everyday experience. I wanted to try to make an environment where listening to this slow, non-linear music would work. By inviting people to sleep to the music, I basically changed their expectations

about what to listen for and what to experience.

**SF:** It sounds like these concerts really undercut... well, I know that the people I've talked to and have had discussions with have a problem sometimes with arrhythmic music. If it doesn't have a drumbeat, or a rhythm, or vocals, they have a real hard time accepting it.

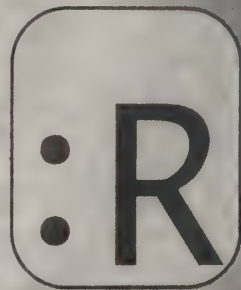
**RR:** Yes! And these sleep concerts were a way of by-passing this expectation.

**SF:** And so when they say something like, "This music is putting me to sleep!" You can say, "Exactly, it's supposed to."

**RR:** Yes, I can say, "Well, that's fine. Go ahead then! Go to sleep." What's interesting about this way of listening to music is that you find that the music can insinuate into your subconscious, and you incorporate the sound into a kind of non-linear thought process. It can become visual. It can become internal, and it takes on a life of its own. It's a more active way of listening — oddly, because you're half asleep — but it's a more active way of listening because the music is energizing your brain. It becomes psychoactive. It stimulates mental process.

**SF:** I read in your bio notes that you have a background in psychology. Does this approach to music and performance relate to this background?

**RR:** Yes, well, I had concurrent interests. I got into psychology after I was doing the sleep concerts. But I was always interested in the unconscious mind and in the brain. The hardware was always interesting to me. So I ended up getting involved with the Sleep Research Center at Stanford. I got involved there with a guy named Stephen LeBerge, and I designed electronics for him. We even ended up starting a company called the Lucidity Institute that markets biofeedback devices that monitor people in their sleep and flash a light at you to tell you that you're dreaming so that you can have a lu-





cid dream. I was involved in that for many years as a day job during the '80's.

**SF:** Is that still going on?

**RR:** The company still exists. You can buy third generation dream lights now from Lucidity Institute. They're located in Palo Alto, if anybody is interested. They're still building devices that can let you have lucid dreams.

**SF:** I had figured that the psychology background had led you into the sleep concerts. It's interesting to find out that it was actually vice-versa.

**RR:** Well, not even vice-versa. I mean, I was always interested in these areas. I went into psychology because I was interested in it and I started doing sleep concerts because I was interested in them. The interests came first and everything sort of followed as I had a chance to pursue them.

**SF:** I mentioned earlier too that people have saddled you with this "dark ambient" label. I've seen you thrown into the New Age section of music, or Modern Composition...do you find that you agree with these labels or do you feel more confined by them?

**RR:** I think that all of these labels are kind of limiting. It's hard in our culture, because people have to find a way to talk about music, but we make music to express something that we can't talk about. otherwise, I would be writing essays or something. For me, the most interesting music is stuff that falls beyond the boundaries. I've never been comfortable with any label. If you say, "New Age," and then you point to an album like *Stalker* [Rich's collaboration with Lustmord] or something, you find that it's not New Age. If you say "dark ambient" and point at another album which is something like electronic esoterica, you find that it is not dark ambient. A lot of my music is quite melodic. And then, I don't know if you're familiar with my new project, Amoeba, but I have a band album out, which came out in April, called *Watchful*. And it's in a totally different area. There are vocals, it's got guitar, it's sort of atmospheric songs.

**SF:** So it's a band-type band, defying everything you've done heretofore as far as album releases.

**RR:** This is something a little bit more along the lines of Duruti Column or David Philian Robert White or something like that. I'm not sure if people are familiar with the references, but it's very introspective, melancholic pop music. So as you can see, I really have no interest in boundaries. The music I like generally falls away from those boundaries.

**SF:** Some of the worst music tends to come out when an artist or a band says "I am this label," because he wants to fit into this narrowly defined category.

**RR:** What's even more pathetic is when somebody tries to pick up on a bandwagon, like, I don't know, David Bowie doing a drum and bass album. It's just like, come on. Although I have to say, he's always been pretty good at copying styles.

**SF:** What I find about the Bowie album [*Earthling*] is that he did things that no drum and bass artist would have even thought of doing.

**RR:** Well, he made it into a Bowie album.

**SF:** I found that very interesting.

**RR:** Well, I did too. But it can be very ironic when people are jumping onto styles.

**SF:** I found it very ironic with Bowie too that he used to be the innovator, and the guy that people copied a lot of times, and now he's trying to catch up with what others are doing.

**RR:** Well, even when he was an innovator though, he was doing it. I mean, everybody does. I think in our culture we put too much emphasis on innovation. It's instructive sometimes to look at some other cultures where there's very little concept of innovation, and really people are judged on whether or not what they do is deep, and has whether it has a connection to something truthful. There are some cultures where the idea of novelty is almost non-existent and music goes back hundreds of years. The songs that they're playing and the compositions and the approaches that they are taking are very traditional. If you look at Armenian music, or Indonesian music, Javanese especially, there's a very refined, very old structure that they're working with. It's always innovating, everyday, but it's not conscious of it.

**SF:** And it's not a formal innovation, it's almost unconscious. They're innovating by going to new thoughts and expressing them through familiar forms of music, as opposed to saying "I'm tired of playing this type of instrument or this type of music. I want to find some new rhythm or some new way of playing."

**RR:** You have to ask yourself, "How many new thoughts are there?" In Science, there are new discoveries. But as far as artistic expression, you're dealing with the human experience. And I think that the human experience is something that's very archaic, and you're actually going deep into time, and deep into memory. There are new ways

of expressing these archaic experiences all the time, because we have to incorporate our biologic nature, which is very old, into a constantly changing environment. And innovation, I think comes, by trying to create an organic statement that allows people to connect their archaic experience with the confusion of modern society. So for me, I don't focus so much on whether I'm innovating or not, but on whether I'm doing something that connects my inner being with to the world around me in a way that makes sense and feels organic.

**SF:** I wanted to jump into the present and discuss what's going on with you now. You have a new band, Amoeba, you have a new album out with Alio Die, *Fissures*. Do you still do sleep concerts?

**RR:** I did a three month tour last year. I did 26 concerts, and 16 to 18 of those were all-night concerts. I did get a bunch of those out of my system last year, and I'm focusing more this year on recording. I am doing one concert in Chicago in about 3 weeks..

**SF:** Is that for the annual Projekt Records festival?

**RR:** Yes. But that's the only concert I have scheduled for the year. Otherwise, I'm working hard on a new album, which is tentative called *Flux*, and that should be released on Fathom in February. Then, I'll be focusing some more on Amoeba. After *Flux* I'll probably be working on a new Amoeba album. That's something that's going to be open to people who are into strange, abstract pop music — they might be interested in checking that out.

**SF:** Our listeners usually are. Well that's about it as far as questions I have for you, so thank you very much for calling in, and best of luck with the recording and the concert in Chicago.





## Headcleaner vs. FM Einheit

Interview originally broadcast on KDVS  
90.3 fm

March 18, 1998

FM Einheit has been hammering the collective consciousness of discriminating fans of music since 1982, when he joined the influential avant-garde, proto-industrial German group Einstürzende Neubauten. He departed the group in 1997, opting to pursue the development of his musical vocabulary through the composition of radio dramas and themed albums. His collaboration with Andreas Ammer (*Radio Inferno*) as well as his ingeniously crafted multi-media radio dramas (*Sensation Death*, *Prometheus/Lear*) were broadcast throughout Germany and have won several major international radio awards. Thanks to a distribution deal with Martin Atkins's Invisible Records label, they have also found a swelling audience in America.

**SF:** (Also laughing) Well, we're shooting for about 20 minutes to half an hour, if that's OK with you... So what we figured we would do is start with some questions about Einstürzende Neubauten, if that's all right with you? I guess the first question I have is about your personal musical history, how you came to join Einstürzende Neubauten and what your role in the group was.

**FM:** I started my musical whatsoever with Einstürzende Neubauten. I started to make music on a professional basis in 1980 and started in Neubauten in 1982. So my musical upcome or education or whatever you want to call it was pretty much connected to Einstürzende Neubauten.

**SF:** So you were pretty much kind of a new person to music when you joined the group. You didn't have any formal training?

**FM:** Yeah, of course I had experience with, like, high school bands and stuff, but I never really thought that it would be a way to ex-

**FM:** Well, whatever you mean, that's was what I was doing: Being the heartbeat.

**SF:** And from what we can tell, have you departed from the group?

**FM:** I did, yeah.

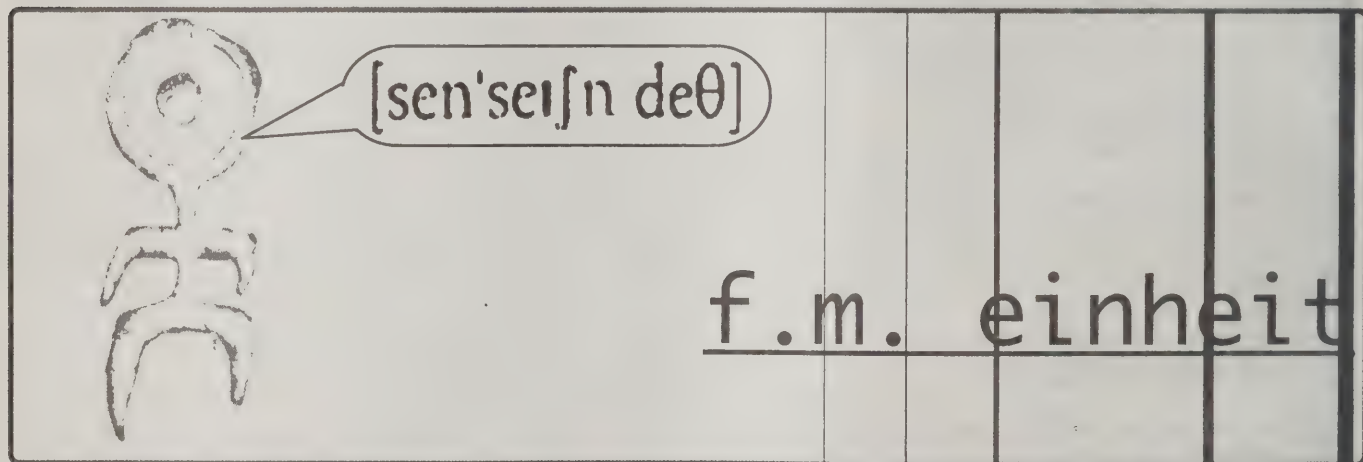
**SF:** You did? When did that occur?

**FM:** At the beginning of last year, I guess.

**SF:** Was the split amicable? Do you still continue to collaborate with the group? Are there plans for future collaborations at all?

**FM:** I still work with certain members of the band, yeah.

**SF:** I guess I wanted to talk as well a little bit about the Neubauten philosophy. We've seen interviews with Blixa Bargeld, where he talks about the "Destructive Personality"



Casey Fitch and Sean Flinn were honored to catch up with Mr. Einheit on the eve of his departure from Germany to America, where he and his four-member backup band were to join Invisible Records' "Lowest of the Low" tour. Their interview with the "engine" of Neubauten distinguished itself by being bi-lingual; Sean and Casey interviewed Mr. Einheit solely in English for 10 minutes, then switched languages, to German, for the remaining ten minutes. Casey provided English translation of the interview's German segment during its broadcast.

\*\*\*\*\*

SF = Sean Flinn CF = Casey Fitch FM = FM Einheit

**SF:** We wanted to start off kind of taking this interview chronologically, and...

**FM:** Oh, well that takes a long time... (laughing) How much time do you have?

press myself. So it was pretty much with Neubauten that I started, yes.

**SF:** OK, and so what was your role in Neubauten?

**FM:** Being a mother. (Laughter) Well, as far as us being called "mothers of invention" (more laughter). No, I was like, the rock of the band, the rock that you build everything on top of.

**SF:** OK, I mean, because I've seen you with the group only in the video *Halber Mensch* and I haven't seen *Liebeslieder* or anything like that, so my point of view is pretty much of you as a percussionist in the group.

**FM:** Yeah, but without a heartbeat, it's difficult to keep the body alive.

**SF:** Yes, of course. I didn't mean to diminish your role...

in conjunction with the idea of collapsing new buildings [Einstürzende Neubauten, roughly translated], sort of making way for a new German culture.

**FM:** Well, it's all quite metaphoric. I mean, I can only talk about myself, not about Blixa Bargeld. I can just say that what I'm doing is music that's my language. And I try to find my own vocabulary. In order to do that, I have to forget about different languages that have been in music before.

**SF:** How has this led you to, say, the radio plays. I know a lot of the work you're doing now involves those and in America, they have pretty much been annihilated from our cultural vocabulary. We used to have a lot of radio plays and a lot of radio drama, and those have been pretty much been wiped off the face of our airwaves.

**FM:** Well, of course, the most famous radio drama was "War of the Worlds." That



was a pretty good thing to have done in radio. But what we actually do is, we call it radio drama because then we have a base where we can get some money to do different projects. But basically this is a real mixture between performance and radio drama and theater and just a concert. But we can use these sources to get some sort of commissioned work to do. We decide upon the things we want to do, and we have this haven in Germany where radio drama is subsidized. So it's much more than radio drama, but since radio stations pay for it, we call it radio drama. It's all done live, and it's a real mixture between different art forms, which I think is most important; to break all these boundaries between art forms, to use whatever is necessary in order to do what you want to do.

**SF:** So while the audience might be hearing a radio play, do you have, when you're performing, visual things going on as well?

**FM:** Yes. There's medias going on, there's live music and it's just a real mixture between different things. But since somebody has to pay for it, we call it radio drama.

**SF:** So I suppose that radio drama or radio plays attract a wide audience in Germany?

**FM:** Not in the way that we do when we do other things. Normally, that's really a niche for people. It doesn't have a big audience. But the way we do it, we attract a bigger audience.

**SF:** I suppose it's more of an event when FM Einheit is performing a radio play...

**FM:** Yes, well, we hope so. No, but we get a good audience and we can attract different audiences which helps radio drama as well radio drama helps us to think of weird performances which wouldn't be, on the first hand, very commercial.

**SF:** And how have the plays been received? I mean, I know, not just speaking of the audience, but what has been the audience's response to the dramas, to the performances, and what have been the critical responses to them as well?

**FM:** We won nearly every award you can get, even the New York Gold medal for Radio Drama, a Japanese Radio Award, and then in Germany, funny enough, you have the Radio Drama Award of the War Blind. So we won the Grand Prix Italia, we won every award you can get. But it doesn't mean anything. It just means that we're trying to create a new form of doing any sort of performance, and it's called radio drama, and for radio drama, it's quite revolutionary, but well, for me it's like finding a new form of musical theater. We use the base of

radio drama because we could get some money for it.

**SF:** Yeah, it provides you not only with a new art form but a form of funding as well.

**FM:** Yes, yes. Exactly.

**SF:** So the radio plays are coming to us courtesy of Invisible Records, and that's who you're going to be touring with coming up here in a couple of weeks [on the "Lowest of the Low" tour, alongside Pigface, Not Breathing, Tribes of Neurot and others] and I was wondering how you got connected to Martin Atkins and Invisible.

**FM:** Management-wise.

**SF:** Just management? You never worked with Martin before on anything?

**FM:** No, I never worked with him. I met him a very long time ago, in 1982 I guess, when I was performing in London, but apart from that there was not too much of a connection. But I really appreciate his effort to bring us over and play.

**SF:** And you're going to be joining Pigface on stage, from what I've heard. Is that correct, or was I misled?

**FM:** Oh, well, we will see. I think now it's about ten o'clock, and in about 6 hours I'm going on the plane, and then I will see. In the "Land of the Free," we will see what's going to happen.

**SF:** Yes, I know, having seen one Pigface show that it's kind of nice because they bring a lot of talent together and everybody gets to bring their own vision to the table.

**FM:** Well, I'll bring my own band and that's the first thing I'm going to do. If there's any...I don't even know who's in the band Pigface. I don't know what's going to happen. Anything can happen.

**SF:** So it's kind of a giant question mark as far as the performances go. But you definitely have something that you're going to do with your own band?

**FM:** Yes, thank God, I know I'm going to perform something.

**SF:** OK, with that I think I'm going to turn you over to my colleague Casey Fitch and we'll be doing a language switch as well. So thank you very much.

**CF:** If you need a beer or something, go ahead. Take a little break.

**FM:** I'd rather have a red wine. Germans love their beer, but I like wine.

**CF:** As a pseudo Californian, I enjoy a good wine. They have gotten pretty good.

**FM:** I'm a bit skeptical as a European, but one hears of Californian wine.

**CF:** Perhaps I can bring you a bottle in SF and you can taste for yourself?

**FM:** Good.

**CF:** To start off, we met briefly once about two years ago. It was right after your concert with Caspar Brontzman in front of the Trocadero in SF. I remember being blown away: a lot of sounds that somehow all came together and worked well. I said something stupid like neat and walked away. That was then, this is now. What can we expect this time around? Or should we expect anything... just let ourselves be surprised?

**FM:** You should always expect something. Without expectation, life would be a shame. I'm going to bring a band with me that has played before in America. I'm going to be playing a lot of new material and the performance will definitely be much different than what I was doing with Caspar. But when I perform like that, everything that goes along with such a performance has to do with friendship—the people that I work with. My work has to do with music as a language and speaking as musicians with each other along those lines. And in that sense it will be like it was with Caspar.

**CF:** Is it going to be loud? \*

**FM:** It could be damn loud, but...

**CF:** It could also be quiet?

**FM:** It could also be soft.

**CF:** I have heard that your last time on the road you allowed the audience to participate. Using Mozart's Kompositionsspiel with 16 layers, you allowed the audience to keep the show variant each night. Do you foresee any type of active participation with the audience for the upcoming tour?

**FM:** That was mostly something for Sensation Death, a fictitious TV show that became interactive. We probably really can't incorporate something like that this time around. It was based on the silliness surrounding the age of the computer using computers. We did it for that show, but we're not equipped like that this time around.

**CF:** So we can't expect active participation?

**FM:** That depends on the audience itself.

**CF:** So if it is prepared to ...



**FM:** Sure. Music is communication. When people talk with each other that way, we can't exclude it. That would be silly.

**CF:** As students and Americans, we have mostly heard of you as a part of Neubauten. We know a lot about FM Einheit as the so-called "engine" of the band, but not so much about you as an individual. How would you characterize yourself as an individual, composer, or artist? Or perhaps that's impossible?

**FM:** Actually that is a really complicated one. But on the other hand, it really isn't. I see Neubauten as a group of people or individuals in which each member plays very strongly for himself. And from this combination, you can sum up Neubauten. There everyone had his task. If I was the engine of the whole thing, I can't say.

**CF:** I saw that on the World Wide Web and wanted to get your feedback.

**FM:** I like something along the lines of heartbeat. But it's something that I can't really put into words or care to. And since I left Neubauten, I've played with others and there we have a different type of communication. Myself as a composer, I play... about things that I have encountered in all walks of life, and it forms the inspiration for what I do. I did it with Neubauten and I am doing it now.

**CF:** You were talking earlier with Sean about your own language through music. You are looking for it or have you found it?

**FM:** That's right. I don't really think that you can say that I have found it. There are languages that I have used, but the search is a constant process. One that is always changing and needs to. That's important.

**CF:** As a student of German, I have had to learn about different epochs in the history of German culture. In reference to that, the notion of transcendental homelessness seems to be a recurring theme... have you heard of it?

**FM:** I can imagine what it means. But in America, one has a different perspective of German history than one does in Germany.

**CF:** The idea is that since the end of W.W.II, there are no longer any structures on which to believe—music and culture accordingly no longer have traditional form. Applying the notion to your own composition, do you think that it exists? Or is it just our professors being pompous?

**FM:** That is a very interesting question. I think Germany needs to chill out a bit. For one, German culture was extinguished after W.W.II. The big thinkers had to emigrate or were gassed or burned... or went to Hollywood. The elites in Germany were destroyed. And then came Germany's adapta-

tion to American culture. Since the end of the 60's have been sporadically movements to a new understanding of German culture. Excellent examples are Kraftwerk, Kern, and Faßbinder [the late filmmaker]. I think like before, there is a great understanding of German culture, but it has been shaken up. Neubauten works along those lines.

**CF:** To what extent does your own music reflect such a view?

**FM:** I understand myself in terms of the tradition of German culture. Because I'm not a critic of culture, it is something I can say or claim, but remains to be proven. I am not influenced by the guitar, a symbol of American culture. Jeans, rock, and guitar are all things that never really influence me.

**CF:** And we see it in your music.

**FM:** I don't know. I am not a critic of culture, but I am certainly not bound to any notion of culture.

**CF:** With that I'll say thanks and let you go—drink beer or wine or whatever. Any last comments?

**FM:** Well, I am always excited to see what has changed in America since I was last there.

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# REVIEWS

<by Frida Ramos>

## Tortoise - *TNT*

No doubt it took Tortoise quite a while to come out with something new, but at least they knew how to please. "TNT" is a beautiful euphony, a concoction of soothing harmonies. This record is a bit less electronic and more acoustic than "Millions", with various strings and brass instruments, but it still rocks. "Millions" was good, but "TNT" will blow you away.

## Bedhead - *Transaction de Novo*

The "Dark Ages" EP was great, but Bedhead has emerged with their best full-length album yet. This record will satisfy even the most particular listener, incorporating melancholy in beautiful meodies that will touch you like no other, along with rockin' interludes of frustration. Well, they get happy sometimes, too, and will impress you with some head-bobbin' pop in unexpected places. Make sure to give this one a spin.

## The Shortwave Channel - *Bright Lights They Hurt*

This group is quite a refreshment in the hardcore scene. A bass, drums, and a moog are what create these intense pieces of frustration that will entice even the most traditional bass-drum-guitar punk rocker. If you're sick of the usual heshin' material, but don't want to give in to soft pop, give this record a whirl.

<by dr. XeNo>

## Mindcontroller - *Going Berserk* (self-produced)

This is actually a mix cd by the man known as Mindcontroller. No tracks r listed, nor a release date, so I have no idea when it was spun. Prob early '97. Anyway, this is one of the best sets of happy hardcore u'll ever hear. Mindcontroller does his own samples and scratching over the beats, and plays some glorious sped-up remakes, including "Like a Prayer" by that woman. I luv that song in all its forms! (Even tho some of the same tracks r found on the Happy 2B Hardcore Moonshine Records series (which I'm assuming is due to a general dearth of HH artists), u should definitely check this out if u see it ANYWHERE...it will be a struggle.

## V/A - *In to the Mix II* (Hypnotic)

One of the best new comp's to come out in '98, fer tekno, downtempo dnb, and cybertrance fans alike. It's also packaged in that outstanding Hypnotic fashion of being a 2CD set for only the price of one. Both cd's r outstanding esp the funky breakz track "Gravy Train," by El Lasso, and the Underworld re-

mix of Drum Club's "Sound System." There's too much good stuff on here, every track is strong and I've played all of them on me show....jest as good as the first in the series...go fer it...u'll like me fer it!!

## V/A - *Phrenetic Drums* (Hypnotic)

Released very late in '97, this is Hypnotic's first foray into dnb. It's sub-titled "Destructive Hardstep & Drum 'n' Bass," and tho hardstep IS dnb, this explains it perfectly. D'Headbanga's three tracks on here are the immediate standouts esp "Feedbacks (remix)," which is already in my top 10 favs fer '98. All tracks, however, r rad tho, and have been focused upon in me show. So kill small animals and pick this up!

## V/A - *World Dance - The Album* (Higher Limits)

This is actually a 2CD import from the UK that I managed to procure for a domestic price of 1.5 cd's so I was jazzed...esp after steppin' to its intense beatz spun by Kenny Ken on cd 1 and DJ SS on cd 2. All of the mixing is prime-rate, tho DJ SS's constant samples hyping himself can get annoying if u let them. He's an elder in the scene, tho, so he can do that sorta stuff. Once again, a totally strong whole comp, wit' outstanding tracks from my favs, Dillinja, Ed Rush, Roni Size, Ellis Dee, Boymerang, Lemon D, and the masters of jump-up (info courtesy of DJ Tao :-)), Mickey Finn and Aphrodite. Kenny Ken's set is so dope, that I featured the whole phukking mix straight thru on me show....get if u can find it!

<by Marie Davenport>

## Fluffer - *wreck (+2)*, CD

Bjork? Fear of Nebraska; 155 east 23rd st. suite 305, new york, NY 10010.

## Grieving Eucalyptus - *You're So Lame, 7"*

This band is in the Smugglers/HI-Fives realm of rock 'n' roll. However, they are a bit more poppy, less rocky, and lack much of the quirky-ness. A good addition to any dance party nevertheless. Just Add Water Records, po box 16102, Spartanburg, SC 29316.

## Good Riddance - *Ballads from the Revolution*

It's on Fat Wreck Chords. Fat Wreck Chords

## V/A - *Angels of Life in a Psychic Wasteland*, CD

This CD features "21 bands from 7 countries (Finland, Japan, Sweden, Hungary, Spain, USA, and the UK)" and is totally amazing. Buy it and dis-

cover the genius for yourself.

Eerie Materials, PO Box 420 816, SF, CA 94142 USA.

## Automatic, 7"

This band reminds me of *Rage Against the Machine*. Capsule Records, PO Box 970922, Ypsilanti, MI 481.

## The Impossibles - *s/t*, CD

I ask you this: does the world really need another punk metal/ska group? Or a punk metal/ska group at that? Red Five Records PO Box 49712, Austin, TX 78765.

## Down By Law - *Last Of The Sharpshooters*, CD

One word: Epitaph. And they're on it. Epitaph.

## Homemade-As We Fall, CD

Three words: Fat. Wreck. Chords. Only they're not on it. Theologian Records POB 1070 Hermosa Beach, CA 90254.

<by Aaron>

## Today the Planet...Tomorrow the World - compilation EP

This is a strange little record. We start with the Thrones doing an instrumental *Residents* cover which is kind of nifty, the bass goes wah wah wah, the snare drum goes poppity pop, there's an overall phaser swirlyness sound. I tapped my toe. Next a band called Fashio did a totally rad and at the same time totally idiotic glam rockin ditty with superwimpy, echo chamberized vocals and a Casiolike solo that bugged the crap out of me because all the riffs were so totally hauntingly familiar! IT TOTALLY BUGGED ME LIKE 4EVER, BRAH! Then it hit me: all the riffs were ripped off from the Lixxmaster™, a tiny plastic "guitar" with built in speaker, 5 or 6 buttons with preset "rokkin' lixx," and a knob that shifts the pitch like a whammy bar. Props to Fashio for almost winning my novelty song of the year award (more on this later). Then the everchanging Men's Recovery Project did 3 songs. The first is a really short Captain Beefheart sounding jam (!), the next one is computer retard drums and fuzziness and whining like Flipper and the third is overloaded rock with our pal Sam McPheeters (ex-Born Against) ranting about snobbery and experimental music. Towel from SF finishes off the record with 2 songs that rock ala the Sonic Youth in a "Mary Christ" kind of way, really original though, with fukt up raw production. Overall a very original diverse record. Hmm, maybe i should drop some more band names to

Various

Techno  
Punk

Experimental



# REVIEWS

show how cool I am before I end the review? (Thin the Herd Records, P.O. Box 7452, Olympia WA 98507)

## Splootch- *Have Another Tantrum LP*

I wish I had a large enough vocabulary to be able to completely avoid comparing bands to other bands, but I find it really hard to describe sounds (and flavors, too; strange...) in any terms other than very basic ones. I'll describe bands as sounding "tinny," "fuzzy," "dissonant," etcetera, but it's all very subjective when you come down to it. What sounds pretty to my ears might sound like dumptrucks crashing to yours, so please, keep the following simple but very true axiom in mind whilst reading these tender review nuggets of prosaic sputum expectorant: "There's no accounting for taste."-Mick Mucus, 1997. Also, "I just write for the program guide for fun, I am not a snooty rogue and rolle journalist who likes nothing but post-maximalist experimental doo wop from 1932-35. I try real real hard to keep an open mind while listening to new music, which, contrary to popular belief, is a very hard thing to do, especially for me, Mr. Records-Are-Either-Great-Or-They-Suck, to do. Read all reviews with a grain of salt, or some such non translatable idiom."-Aaron L. This has nothing to do with the Splootch LP review, I guess I should've added it as a post-review rant. Sorry for any confusion this may have caused. Onward, dear reader! Splootch reminds me a lot of the Thinking Fellers Union about the time they put out their "Lovelyville" and "Mother of All Saints" LPs. Most of this sounds like it was recorded in their practice space with one or two strategically placed mics and a two track, which is not insulting the quality by any means, rather, it makes bass guitar and drum sounds blend together and flow very nicely, and the guitar has a nice roomy sound. Where the 2 Thinking Fellers records keep a happy even keel suitable for dancing, Splootch take their catchy riffs and slowly makes them louder and smashier and more and more distorted until you can barely distinguish the original happy bass line through the sludge. Add the evil psycho man hollering at constant top volume through ugly blown out speaker noise from the time the pretty bass and drum part starts all the way to the end when the song degenerates into overloaded boom box mic sound. Splootch is good. (Menlo Park Records, P.O. Box 1652, Cooper Station, NY NY 10276-1652)

## Towel 8 inch EP

The fact that Towel is made up of a guitar player and a drummer makes me go all goofy. Thick-ass walloping rumbling terror that most 4 piece bands are incapable of ("Never end a sentence with a preposition!! Ever!!" scream the Ghosts of English Teachers

past. "To hell with your precious grammar laws, Mr. Williams!" I scream back. "I'm a published KDVIations review writer. I vow from this day forth to bugger up your holy King's English at every turn with great aplomb or something literary sounding. Lick my sainted bunion and feel fortunate, ingrate. My attempts at besmirching the sainted form of the punk rock review also grow more bold! The feeble stabs at humor in these Rev. Nørb-esque parenthetical asides grow so dim as to be really sucky and add a real drama nerd quality to my writing that I hate but I think I'll leave it in anyway haewoaaha\*(^\*)(^ghjk."). The fucked upness of the recording is really an accomplishment. Some of the more rockin songs remind me of Pussy Galore, except where J. Spencer and crew go for tinny lo fidelity, the Towel kids make the potentiometers go click way up in the red part and turn the subsonic bass thingy on high. One of the other songs sounds like a lot better version of GodHeadSiJo, (sorry if these comparisons are lost on you kids, I really don't mean to be a music snob, I'm just way out of touch with what the general punk rock population is into nowadays) with thin vocals screamed through a megaphone through a telephone and fuzzbox guitar sounding like it's tuned to open B. Bonus points for going easy on the feedback and noise, too, so it stays noticable and adds originality instead of drowning everything out, which would have been easy to do. Handsome hand-screened cover looks good too. Very very good record overall. From those wacky kids at (Vermiform, P.O. Box 12065, Richmond VA. 23241)

<by That Girl J (Jennifer Connor)>

## Belle & Sebastian -3...6...9 Seconds of Light EP Jeepster Records

Belle & Sebastian are a duo from Scotland whose folk-pop sounds captivated college stations across the US last year with their first album, *If You're Feeling Sinister*. This is their second EP to be released. It has four songs all of which combine sweetly sung lyrics with a poignant message to create some of the best indie music you'll hear this year—or any year. The song titles and lyrics themselves reveal just what Belle & Sebastian are becoming so well loved for; such as: "A Century of Fakers", "Beautiful", and the line, "Everyone thought that she was beautiful only slightly mental—But if you knew what's going on in her life, there'd be a hundred barren mothers there to talk to her..." The members of Belle & Sebastian (neither of which are named Belle or Sebastian, but are rumored to have taken their name from a children's cartoon about a little boy, Sebastian, and his dog named Belle) use the sounds of trumpets, strings, piano, and acoustic gui-

tar to paint the color of their music. There simply isn't anything else quite like Belle & Sebastian or 3...6...9 *Seconds of Light*.

## Valerie Le Mercier - *Chante* -March Records

Yes, Valerie le Mercier is from France. Her lyrics are entirely in French, but I cannot imagine them being sung in any other language as the words become sounds, having their own musical rhythm. Her songs are adorable. They are danceable in a sixties pop style. I picture a party in a Paris flat, girls in pastel pink dresses and guys in navy peacoats—the music is stylish is what I'm getting at. It is very produced, which is not a bad thing in this case, complete with ice cream smooth organ and strings. She is reminiscent of Stan Getz's bossanova music with a little Stereolab thrown in. At the moment, she is doing well on the college Core charts and for a reason—she's irresistible.

## Autour de Lucie - *Immobile* - Netzwerk Records

More Frenchies. This trio (female singer + two male musicians) does things a little differently than Miss Le Mercier. They use the basic guitar, bass guitar, and drum set-up to create songs of feeling. Sure some are faster and lighter, but what I find *Autour de Lucie* so effective at is their ability to reach my emotions despite the fact that they sing in another language and I haven't a clue as to what they are directly singing about—the music and vocals convey an intensity in their own right. There are some bands that when one hears them, one would not change a single thing about the songs and *Autour de Lucie* is one of these rarities. *Autour de Lucie* made it into the Top Ten here at KDVS and I am not surprised—How could such beautiful music go unnoticed?

## Momus - *Plays Ping Pong* and *20 Vodka Jellies*, Le Grand Magistery Records

Oh yes, Momus...I love Momus! He is my sun on a cloudy day, my angel come to tell me I'm no longer alone...His songs are completely delicious. He has been a musical inspiration to Belle & Sebastian (supposedly they asked him if they could be his backing band), White Town, Pulp, and Suede (begged him to let them open for him at shows back in the day). So, knowing all this should be enough to convince anyone of his worth, but I'll go further still. He has about a gazillion albums out in his native England, but *Ping Pong* is the first to be released here in the US and *20 Vodka Jellies* (arrived shortly after) is a collection of rarities. Momus is an amazing lyricist. He isn't overly academic about it, but he is able to take the best phrases and get his message out in a way that is easily digested,

Experimental

Indie



# REVIEWS

leaving a nice after-taste as well. Sometimes he is silly; writing songs entitled: "His Majesty the Baby", "Space Jews", and "Lolita Dollhouse (a personal favorite of mine)". Sometimes he is in love, "I'll be yours and you'll be mine 'til the end of history," from "The End of History". But whatever Momus is, above all else he is cool (It's over used and cliché, but he just is). His music is electronic, but not in a dry, dehumanizing way. He experiments with a lot of different sounds, each to fit the mood of the song. And at this point in his career, which dates back to the eighties, he is quite good at this. So check out Momus...bound to excite!

## **Cannanes - *It's a Fine Line Between Pleasure and Pain* EP - Harriet Records**

Someone at KDVS wrote on the label to this EP that the Cannanes are legendary. Well, I don't know if they are because I just found out about them this year, but I can see why someone would write that. They are touching, heartbreakingly so. This EP is comprised of three songs and all are incredible. The sound is low-fi, acoustic guitar and a soft female voice. I damn near cried when I heard "Commitment", the second B-side. It wasn't just sad, anyone can write a sad song—it was just true. It wasn't fake or anything like those Hollywood love songs (I did once use "Commitment" as background music for the KDVS Film Calendar 'cos I wish movies had better soundtracks. Like c'mon, Celine Dion says nothing to me. The only good soundtrack is *Good Will Hunting*—check out indie (soon to be god) Elliot Smith at his best.). The Cannanes have anger and hurt and confusion all rolled into one. It just doesn't get much better than this.

## **Duster - *Stratosphere* - Up Records**

When I first heard this new Duster album, I wrote all over the label in red ink, "Play, Play, Play!" It was that good. I remember sitting frozen in the listening room at the third track, "Gold Dust" (an instrumental no less) played. The music is nothing terribly complex, but yet it is beautiful in its ability to wrench the soul. The whispered vocals and chords shifting effortlessly along with a little feedback create the perfect soundtrack for a grey day and a walk through this little town littered with dead leaves. Yet with titles like "Shadows of Planes" and "Earth Moon Transit", Duster leaves a lot up to interpretation. Another bonus is this LP has seventeen (17) tracks—you definitely get your money's worth and a good feel for Duster with *Stratosphere*.

## **Neutral Milk Hotel - Merge Records**

The Neutral Milk Hotel are a band that encompass all the reasons I was drawn to indie. The mu-

sic is simple and yet full enough to evoke feeling with the boy-next-door vocals sung sweetly and raging at all the right moments. Neutral Milk Hotel use acoustic guitar, accordion, horns and even a bagpipe. The intention of many of the songs is ambiguous ("Two-Headed Boy", "Holland-1945", "The King of Carrot Flowers"), but this gives their tunes a sort of timeless quality, adding to their uniqueness. And yes, as I am big on lyrics, Neutral Milk Hotel has clever lyrics, even rhyming on some tracks like "In the Aeroplane Over the Sea": "What a beautiful face I have found in this place that is circling all round the sun. What a beautiful dream that could flash on the screen in a blink of an eye and be gone from me. And one day we will die and our ashes will fly from the aeroplane over the sea." So, boys and girls...what do ya say to that? Magnificent indeed.

## **Shy Town - EP, Harriet Records**

If you are paying attention to record labels, please note that Shy Town is label mates with the Cannanes—and for one reason, they are both Harriet-type bands. Now, what does this mean? Well, both have a kind of mellow, echoy sound as if the bands were playing in a huge concert hall with no audience. This technique works well too (but you should really hear it for yourself to get my full meaning), as both bands utterly melt my ears off every time I hear them. That emptiness quality is the perfect compliment to Shy Town's blueberry syrup songs. The front of the EP shows the face of a letter (pictured in black and white) and the back shows the back of the letter with the flap opened. I think this tells a lot about Shy Town as their songs seem to come from everyday occurrences. They are not overly dramatic or cute. They are, like the Cannanes, unabashedly honest. All three songs on this, their newest EP ("Call In Sick", "Best Friend", and "Flowers Every Hour"), are quickly becoming personal favorites of mine as they are the epitome of what I call, 'good indie.'

## **Inbred Compilation - *Sounds of the San Joaquin Valley*, Future Farmer Records**

As the title says, these are all bands from the lush and green San Joaquin Valley. For the most part, this is low-fi Indie Rock stuff. It includes great contributions from such bands as: The For Stars, Rizzo, Joaquina, Beulah, and (Davis celebrities) Shove. What I find really great about this comp. is that all the bands are semi-local. Local music is always neat to get into because the bands can be seen at shows often (unlike far away bands that tour like every two years) and if they get big you can say you knew them when they used to play the Teen-Center (you know you

would name drop, c'mon!). But even more importantly about this compilation is that it is a good one and they come from the same stone as we do -The Valley. Inbred also proves that there are cool people around here, making some music that is worthwhile—it makes me proud. With songs like "My Horoscope Said It Would Be a Bad Year" and "Fresno", there's bound to be something for everyone on Inbred.

## **Charm Pops - Unavailable**

Meet the Charm Pops, pure Indie Rock goodness. With the guitar speaking just as raunchily and honestly as the lyrics, it's a bit forceful and a bit poppy (hence the name Charm Pops) at the same time. The lyrics have a basic, 'all this shit's wrong now, but these songs are so friggin' cool that you're gonna regret it when you hear them,' kind of motif. To exemplify this, try "Top of the World": "You used to be on top of the world. You used to ride in a big parade. You were in like Errol Flynn. You used to make it when there was no way. You used to know which way to turn. You used to burn and burn and burn. But you never seem to learn—You might learn now you're here. You're not there now—you're here." (Also see "A Pollen Saturated Break-Up".) Most of their tunes, despite the slighted lyrics, are on the upbeat side with a moving tempo. With songs about cold New England beaches, catching the moon, sling-shots, and someone's legs on the floor, the Charm Pops are true to their name—charming and poppy.

## **1998 Teenbeat Compilation, Teenbeat Records**

This is the third Teenbeat Compilation we've received here at KDVS. Teenbeat has proven to be a really outstanding label in the field of Indie Pop and this year's version of their compilation does not disappoint. Indie legends like Versus, Tuscadero, and Tel Aviv are all featured. My favorites are Flin Flon's "Black Bear" (two guitars playing off one another with a sassy yet serious chorus: "Don't touch me...") and Roper's "You Have A Light" (a cello and an apparent bass-line which play harmony to the electric guitar combine to make this a truly beautiful song with a nice theme, "Take my hand, pull my hair, take my breath away, I know you are the only thing I'll think today..."). Also includes The Feminine Complex, a band from the 60s that is also on the two previous Teenbeat Compilations for 1996 and 1997.

## **Saddle Creek Compilation, Saddle Creek Records**

This compilation shows us where the 'rock' in Indie Rock comes from. All the bands on this compilation have a soaring guitar sound reminiscent of the bands on the British label, Creation. The Faint's "Some

Indie



# REVIEWS

Incriminating Photographs", I would play every week on my show if they'd let me. It is very British sounding (the vocals and everything) and I must say I am very attracted to all things British (at least in theory anyway, Margaret Thatcher didn't do it for me at all though). This **Saddle Creek Compilation** is borderline shoe gazer style (Ride, Slow Dive) and I really dig it. Cursive, Commander Venus, and Gabardine all contribute two songs a piece. Park Ave. also have a great one entitled, "Cloak and Dagger", which as the name implies, is on the retro-eighties side with a little synth. Lastly is **Bright Eyes** and "Falling Out of Love at This Volume" which is a different from the other bands in that it is more basic musically and has scratchy vocals compared to the others which have male nightingale's for lead singers. This is a great little collection of bands and comes highly recommended (as do all the above mentioned albums) from yours truly, **That Girl J.**

<by Don Wiskerando>

## Dead Man

Concerning the wanderings of one William Blake through Americas wild west. Less of an action film than some would like, there is a strange kind of humor in this grim, dreamy tale. Blake travels through a different kind of death, and the William Blake who we meet at the beginning of the film is very much different from the Blake of the end, who "writes his poetry in blood." It was filmed in beautiful black and white, and to top it all off...a soundtrack by Neil Young. Dir. Jim Jarmusch

## Baraka

Baraka is a Sufi word meaning "the essence of life," or something like that. This film is life. It is tour of the history of humanity, from the tribal life and shamanistic religion, to our modern, horrifyingly beautiful society. The music and the cinematography are absolutely beautiful. Baraka was shot over five years, in twenty four countries. You will have a renewed sense of wonder and just feel good about things after you see this.

Dir. Ron Fricke

## Cemetery Man

This is ostensibly about a graveyard where the corpses come back to life and must be killed again by the cemetery man. Eric Zann declares it to be about a big statement about life and death, possibly the futility and impermanence of love, and... other stuff. It possibly starts coming out when the cemetery man shoots the woman he loves in the head reflexively, because he

thinks she's a zombie. Or when his idiot helper, Naggie, decides to live out the rest of his life with the head of HIS love after she dies. There is a lot of death in the movie, but it seems as if the physical death isn't too different than the lives of the rest of the living. I don't remember who directed it. It's Italian, so look in the foreign section, or in the horror section.

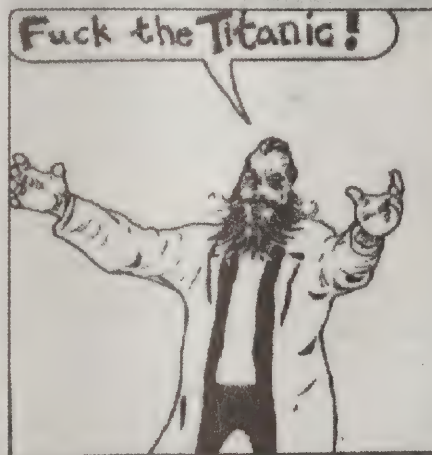
## Brother From Another Planet

The brother is being used in the Brotha sense of the word. We have a mute alien with all kinds of powers, from being able to fix machinery by touching it to using his eyeball as a camera by removing it and leaving it around. There is a cheezy anti-heroin subplot, but aside from that there is really nothing wrong with this film. Sayles exhibits a remarkable skill at breathing life into the areas where the film takes place, giving them a very quirky air, and the supporting characters are all memorable. Sayles gives an amazing performance as the freakshow bounty hunter trying to track down The Brother. Dir. John Sayles

## THE RICK ELEGARD

### Gator Bait

This is about Cajuns. In the backest of backwater swamps in Louisiana. This movie makes the townsfolk from 2000 Maniacs look like big town sophisticates. It features the memorable "You horny bastard! That's your sister!"



<by Erich Zann>  
zann@ucdavis.edu

There was supposed to be an interview with The Great Kat in this program guide. Unfortunately, the Kat couldn't seem to answer a question without plugging her web page, and pasting things word for word out of her publicity releases into her emailed answers. There was one good answer. I'll save it for later. Instead you get this rant and some poorly written reviews. Originally, I was going to just list some stuff under "Good" and some stuff under "bad", but I figured you sorry bastards deserved more.

The great black vs. death battle rages on. An acquaintance of mine tells band call themselves black metal as an excuse to wimp out and pull all that "wussy acoustic guitar and gothic crap". Well, yeah, sort of. I don't hear any "wimping out" on my **Marduk** and **Beshtial Warlust** CDs, though. And they're still black metal. My roommate, Don Wiskerando, likes **Darkthrone's** "Transylvanian Hunger", but can't stand **Carcass** or **Obituary**. Lord knows why. One theory I'm thinking about is that black metal works with melody and atmosphere, while death metal works with technicality and musicianship, and both are fit into that amorphous framework known as "brutality". Fuck it. It's all music. If I like it, so be it. All last quarter I never got a single complaint over that policy, no matter how non-metal my show got, I even got requests for non metal shit from regular metal listeners. And you can expect more where that came from. It's all darkness. I'm going to go crawl away and listen to my doom records (ah **Disembowelment**, how do I love thee? Let me count the ways...).

Erich Zann: Is it difficult to have a serious relationship with members of the opposite sex when you're The Great Kat?

Kat: Why, Eric????????!!!!!! DO YOU WANT TO LICK MY FEET AND BE TORTURED IN MY SADISTIC RITUALS????????!!!!!! NOW BOW!!!!!!!!!!!!!!!!!!!!!!

Erich's Reviews

**Abramalin** - s/t (Repulse) \*\*\*\*

Raging death from the band formerly known as **Acheron**. Intense shit, no cheese. The CD also features a **Dead Can Dance** cover ("Cantaro"), which is pretty weak compared to the original, but a good try.

**And Oceans** - *The Dynamic Gallery of Thoughts* (Season of Mist) \*\*\*

Indie

Movies

Metal



# REVIEWS

Really fast black craziness. One thing that I really like about it is the lack of English lyrics. Bands should sing in their native tongue more often. The keyboards can get a bit overwhelming at times, and a couple of songs are half ambient intro (then they pummel you into the ground).

## **Anorexia Nervosa - Exile (Season on Mist) \*\***

A mixed opinion on this one. Half of it is good, and half of it is a poor attempt at things the band shouldn't do, like ritual ambience, goth, and other silliness.

## **Ablaze my Sorrow - The Plague (No Fashion) \*\*\***

Good Swedish style melodic black for fans of Dark Tranquillity or even Dissection.

## **Black Funeral - Empire of Blood (Full Moon) \*\*\*\***

Lo-fi black hate from members of Dark-ness Enshroud. Not much more I can say except that it it kicks ass.

## **Dawn - Slaughtersun (Necropolis) \*\*\*\***

Epic black with keys and acoustic interludes, but remains brutal to the core. Long songs that will drive big spikes into your head for ten minutes at a time.

## **Darkthrone - Goatlord (Moonfog) \*\***

This album suffers mostly from its poor recording. The music was recorded in 1990-1991 as a rehearsal tape, then dug up and given vocal overdubs in 1994. The result is loud vocals and quiet music. The vocals are pretty pooppy as it is, and the whole package comes off as sounding like a poor attempt at something great. The music itself is good, though, I suppose.

## **Demonic - The Empire of Agony (Necropolis) \*\*\*\***

Raging black a la Marduk or Dark Funeral. Includes new versions of the songs on their "Lead Us Into Darkness" demo. Good shit.

## **Diaboli - Towards Damnation (Full Moon) \*\*\*\***

More awesome raw black metal from Full Moon. Fast and furious with killer vocals ... no cheese.

## **Ebony Tears - Torture Insomnie (Black Sun) \***

Most of the songs on this CD show promise as fast melodic death/black, until the vocalist breaks out with some opera singing and the music goes all cheese. Blech.

## **Gates of Ishtar - The Dawn of Flames (Death/Inva-**

sion) \*\*1/2

Decent Swedish style black that just falls short of my tastes somehow.

## **God Dethroned - The Grand Grimoire (Metal Blade) \*\*\***

Good black a la Dark Funeral. There are some real gems on here, and very little (if any) cheese, just relentless black evil.

## **In Flames - Whoracle (Nuclear Blast) \*\***

Yeah, I'm giving In Flames two stars. Fuck you.

## **Reincarnation - Void (Repulse) \*\*\***

Pretty good straight forward death stuff from Spain. This band shows promise, but doesn't really do anything new or exciting...

## **Sacrilege - The Fifth Season (Black Sun) \*\*\***

Pretty good melodic black, good enough to be worth listening to. They just don't seem to have the drive most other bands do ... nevertheless, if you like Gardenian, you would probably dig this.

## **Suffocation - Despise the Sun (Vulture) \*\*\*\***

We all know also these guys are so we can keep this short: This is the best stuff I've heard from Suffo. Buy it.

## **Skepticism - Ethern (Red Stream) \*\*\*\***

The best thing ever to come out of my speakers. Period. 28 minutes of slow, majestic and depressing as fuck doom/death with super-low vocals and simple but powerful guitars. Heavy keyboards fill out the sound without overpowering the dark vibes. A fine follow up to "Stormcrowfleet" and an enticing appetizer before the "Lead and Aether" full length is dropped on us.

## **Tyrant - Under the Dark Mystic Sky (Pulverized) \*\*1/2**

I want to say good things about this band from Singapore, but it's just too obvious that they're just trying to play along to their favorite Emperor and Satyricon albums.

## **As Divine Grace - Lumo (Avantgarde) \***

An overdone attempt at goth-metal. Cheesy melodies, cheesy vox, and over-dramatic everything. The only part saving this from being total poop are the parts with great vocals by This Empty Flow vocalist. Pretty disappointing, especially coming from Avantgarde...

## **On Thorns I Lay - Oroma (Holy) \*\*\***

Good gothic doom/death with dual male and female vocals. Very melodic without crossing the annoying line, and excellent delivery on the part of both vocalists.

## **Mortician - Zombie Apocalypse (Relapse) \*\*\*\***

Another insane slab of death from Mortician. Again making use of the untiring drum machine and the space filling sampler (one track is 2 minutes sample, 1 minute grind), Mortician enjoy squeezing your brains out through your left nipple.

## **Bethlehem - S.U.i.Z.i.D. (Red Stream) \*\*\*\***

This CD is soooooo much better than "Dictius Te Necare" (the last Bethlehem album) that I cannot find words to express my elation when I first listened to this in the appropriately repainted black listening room. The music remains as sparse and brutally depressing as always, but the new vocalist belts out pure terror and fury through the constant tempo changes and atmospheres. There's also a female vocalist who does some lovely screeching and voice overs on several tracks. Get this.

## **Mysticum - In the Streams of Inferno (Full Moon) \*\*\*\***

Fast and intense true Norwegian black (whatever that means). I think they use a drum machine, but it's hard to tell. Join Mysticum on their quest to reach planet satan. Fans of Immortal, Mayhem, and Marduk should definitely hear this.

## **Lord Wind - Forgotten Songs (Full Moon) \*\*\***

It's not metal, but I like it. Medieval viking themes with drums, keys, and acoustic instruments create a gothic sounding folk metal atmosphere similar to Storm but not as heavy. Imagine an acoustic Enslaved in a jam session with Mortis and you should start gettin' a picture of what this is.

## **Shadows of Sunset - Reflections from Afar (Fadeless) \*\*\***

A three song mini-album of very melodic death. Bands playing in this style usually fall flat, but this comes across really well and is fairly brutal. Fans of Dissection, In Flames, and Dismal Euphony should look into this one.

## **The Ancient's Rebirth - Damned Hell's Arrival (Necropolis) \*\***

More retro-black metal a la Defleshed and Nifelheim. What really gets me on this CD are the overdone guitar solos. Argh.

**Metal**



# REVIEWS

## Arkanum - *Kampen* (Necropolis) \*\*\*\*

Awesome Atmospheric pagan black metal. Sparse ambient keyboards and ther atmospheric space out raw evil that makes me think of running through the Norwegian forests blowing fire and painting my face all funny. A great followup to the previous two Arkanum CDs.

<by Tim & Megan>

## Bachs Out of the Bachs CD (flash)

A wee bit disappointing due to wavering sound quality, but musically this Chicago 60's *garage and psych* combo delivers a punch rarely delivered by any punk-psych band. As a plus, they use the *garage-folk-psych* format, akin to the *Zombies* at times, to the *Keggs* at others. These kids must have been teen rejects supreme: "We don't care if you live or die.../ Make you feel oh so bad.../ And you're mine you're mine, you're mine." It took guts to put something like that on tape back in the more primitive pre-*Clash/ Pistols garage* days. Introspective, self-destructive, passive at times, insane guitar and sometimes homicidal lyrics—all on one platter. —TM

## Cadillac Hitmen - *The Assassin* CD

Twangsville!...is the key word here. This is an intro outfit whose CD reminds me of old spaghetti westerns at times musically. A mood-setting disc, to say the least. I should warn: Those of you who like crappy sound quality will not like this. That's your problem. Thankfully, the silly "lo-fi" movement is (near) dead. Rest in peace. Now we can start progressing again. —TM

## The Monkees - *Singles Boxed Set* (Collectables) 7"

In order to dispense with the obligatory defense of this band, I will say this: they were never supposed to actually be a band, they were merely meant to play one on TV. Basically, if you are unable to get beyond this and enjoy them for what they are, this is not for you. I, however, have been a fan since first seeing the show around the age of six, and was especially enamored of them around 7th grade when they had their resurgence in '86. Say

what you like about, they had some catchy pop songs, although the hits were written by hired guns. Favorites from this time period include "*I'm Not Your Steppin' Stone*," (which was as close as they came to being tough), the indignant "*Words*", and "*The Girl That I Knew Somewhere*," a wistful tune with harpsichord. Another notable song is the bizarre "*Goin' Down*" a full-on James Brown style tune about unsuccessfully trying to drown after being spurned by a girlfriend. It, oddly enough, is the only song officially credited to all four members. There did come a point where they put their collective foot down and insisted on including their own material on their records, and I think some of these songs are among their best. Their work in the film *Head* is especially impressive, but unfortunately, by that point they were beyond uncool—they were too far out for the teeny boppers, and the more *psychedelic*-minded wouldn't give them the time of day. "*Porpoise Song*" and "*As We Go Along*" are two songs from the movie included in this set. There are definitely some things on here I don't like in the least—specifically anything on which Davy Jones' little whiny voice appears. Micky Dolenz, however, could do a mean Grace Slick, intentional or not, and Mike Nesmith's Texas twang is perfectly suited to his country-tinged songs. Overall, I enjoyed this package and I refuse to be ashamed. —MG

## Music Emporium s/t CD (flash)

A reissue of this rare and delightful psych LP has surfaced again, giving me an opportunity to discuss one of my favorite obscure late 60's LA *psych* bands! This "*reissue*" is on Flash records, previously Afterglow, and originally on Sentinel records. This band successfully blended classical, *psychedelic*, brilliant male-female harmonies, and yet, came up with a sound that's hard to compare adequately to any other music I've heard. I regard this band just as highly as the *Growing Concern*, the *Art of Lovin'*, even the *Stone Circus*, because each of these is highly individual and, yes, perhaps esoteric, but also revelatory in the sense that once you hear it, you may indeed be uniquely moved by what you've heard!! The Music Emporium has been getting airplay on my radio show Kicksville 29 BC for the past five years now, and I can't imagine a time when I'll grow tired of their heavy organ-driven, fuzzed out, echo-fried, harmonized, quasi-religious, edge-of-Armageddon sound. Next time I play this I'll be segueing it between Gershwin and the Left Banke! Expect to hear this for years to come on KDVS radio. —TM

## Oxford Circle - *Live at the Avalon 1966* CD (Big Beat)

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Metal

Rock n' Roll



# REVIEWS

This is one hell of an amazing CD. Even if you're not an avid fan of 60's rock like I am, this is one release I think most self-respecting Davisites should hear, as it's truly a part of Davis history. **The Oxford Circle** were hugely popular from 1965-1967 in Davis. The liner notes by Alec Palao tell the story of a band that made it to some degree locally here in Davis, Sacto, and SF. It also captures a 1966 performance that proves that the band had promise to become as big as the **Animals** or **Them**. Unfortunately, fame and fortune eluded the **Oxford Circle**. I must say, it was a pleasure to have vocalist/guitarist/ songwriter Gary Yoder down to chat on my radio show in February. It's not everyday you get the opportunity to talk to a guy who's been in one of the toughest, fiercest sounding local bands from back then. Imagine the Sonics combined with the **Chocolate Watchband** and the **Yardbirds** in a blender: That is what you get! Musically, the CD runs the gamut from a smokin' 8 minute version of **Them's "Mystic Eyes"** to raw-sounding originals like "Soul on Fire" and "Silent Woman." It also includes the two tracks from their rare 45, "Foolish Woman" and "Mind Destruction." Plus it has two songs from a never-before-released acetate. Important and historic music, needless to say, I suggest you find this soon. This one gets an A rating.

- TM

## Question Mark & the Mysterians - s/t (Collectables)

We picked this up at their January 31st show at the Great American Music Hall in S.F., and like their performance, it doesn't disappoint. The CD is comprised of re-recordings of their 60's tunes, since for legal reasons, they are unable to re-issue their original recordings. They sound terrific and my only suggestion would be to employ a vintage VOX instead of a less authentic sounding keyboard used here. I recommend this, not only because it's great, but the band will actually see some money from its purchase, in contrast to their heyday, when they were robbed blind by the various mucky-mucks who oversaw their careers. Now about the show - it was awe-inspiring. ? is unbelievably charismatic and energetic. They played for roughly 90 minutes non-stop, and from the moment ? strutted onto the stage, I knew it was going to be one helluva show. I would never have guessed from my balcony seat, which was directly over the right-hand side of the stage, that ? is now in his 50's. He was resplendent in his black cowboy hat, shades, skin-tight black spandex pants, boots, and orange blouse with full sleeves which was open to the navel and tied at the waist with a matching sash. Swish! To say the man is effeminate would be an understatement, which made it all the more amusing to hear him sing "Girl, You

Masturbate Me." They did about 20 songs in all, and to please the crowd, not only played "96 Tears", but reprised it later in their set, when a few women, including Tina from the **Trashwomen**, got onstage and danced with ?. I can readily say that this was one of the best shows I've been to, especially since I initially harbored some fear that they would be high on the cringe factor. If you ever get the chance to see them, run don't walk - there's no one like ?. —MG

## Slacktone - s/t CD (Go Boy)

Here's a nice surf release from my "in" box. Solid, fenderized intros with a touch of twang, and some occasional digressions from traditional surf that make this an interesting listen... If you're one of those people out there complaining about some bands' lack of originality in instrumental music, listen to this CD. A good disc to be sure. -TM

## Surf Legends & Rumors compilation CD (Garland)

I know what some of you are thinking: Why review this CD, it's old. This is true, but it was out of print for a few years and now it's back. So here's the review I never did nine years ago, when this reissue of sorts first appeared. "Reissue" isn't really the right word since many of these surf instrumentals were previously unreleased until they were released on this disc. "Old but new sort-of CD" is the best category I can think of now (My brain hurts...it's 2am). Anyway this CD has an array of rocking-good reverb-oriented intros heavy on the BBQ sauce (sax). You get the **Chantays**, **Nevegas**, **Chevelles**, **Surftones**, & plenty of other hard to locate titles on the Downey label, licensed now to Garland through Dunhill studios. Personal note: This is one of these CD's I heard in '89 and said to myself: This is *the* sound. This is it! That's when I decided to jump in and find out more about surf & instrumental music. And look at me now...I'm "Mr. Surf Hour" on KDVS 90.3 fm. Well, it was an inspired moment in my personal history (that no one but me needs to know really) but maybe you'll be inspired (or re-inspired) too! - TM

## Twinkeyz - Aliens in Our Midst CD (Anopheles)

Ok, only one more glowing review in addition to the **Oxford Circle**...I apologize in advance for concentrated enthusiasm! @\$\$!! This is a "once in an **Oxford Circle**" CD's, friends. The **Twinkeyz** came out of Sacto in the late 70's to set the Valley ablaze with mindbending psychedelic punk-inspired rock. A good band that truly deserved a status in the history of Sacramento rock n'roll. This CD rocks like **Lou Reed** or **Dream Syndicate**, goes out on the psychedelic explorations of the **Mirrors** or **Simply Saucer**, yet some-

how I must say that ultimately, after listening to this CD beginning to end: The **Twinkeyz** were more the **Twinkeyz** than anything else, and this disc captures their energy and rawness like I've never heard on record before. The guitar just roars out at you like you've never heard it before! Holy moly! You might not believe your ears. It's one of those reissues that make you think, why didn't a package of this quality come out in 1979 or whatever? Bad luck I guess, as the sound quality on the previously released album was not very good. But this release rights a hundred wrongs, all by pressing the play button on my CD player. Congrats to Karl & Donnie for their patience and dedication in making this CD finally happen! An A+ rating by me!

## Yardbirds - BBC Sessions CD (Warner Archive)

A nice CD. First and foremost, I should say it's not their best performance. This should come as no surprise to the hardcore Y-birds fan. But here, the **Yardbirds** come through with a good R&B/punk vibe and true feeling in the music that makes up for the missed notes, imperfect fills, etc. Some classic rock fiends will tell you that the **Yardbirds** were merely a vehicle for **Clapton**, **Beck**, and **Page** (respectively) to go on to their later and historically "more important" bands like **Zep**, **Cream**, etc. God no! The curse of years & years of common misinformation rears its ugly head again! In reality, the **Yardbirds** were an inspiration to hundreds & thousands of garage bands across the States, in turn, giving birth to original punk rock music in the mid-1960's. As most serious music historians now know to be the correct scenario, "punk" in 1977 was merely a delayed response to what was happening in every city around the country in 1965-66. Someday this may become common knowledge, and the writers of **Rolling Stone**, **Spin**, etc., will stop re-writing history to suit their corporate-owned asses. The time was right for the **Yardbirds**, and they almost always sound good to my (albeim jaded) ears. -TM

We also recommend the following (running low on time to submit this):  
 w/a What A Way To Come Down - Nuggets From The Golden State Volume 3 (Big Beat) CD  
 The Legendary Night Shadows - Volume 2: The Little Phil Era 1964-1967 (Horrorax) CD  
 The Who-Odds&Sods(MCA)CD  
 White Lightning - Strikes Twice 1968-1969 (Arf! Arf!) CD  
 Lazy Smoke - Corridor of Faces (Arf! Arf!) CD  
 Kaleidoscope - s/t (CSM) CD  
 Zombies Box Set - Zombie Heaven (Big Beat) CD set  
 Love Peace & Poetry: Latin American Psychedelic Music compilation (ODK) LP  
 Love Peace & Poetry: American Psychedelic Music compilation (ODK) LP  
 Kim Fowley - Outlaw Superman (Bacchus Archives) LP  
 Von Zippers 7" (Estrus)  
 Pussy Galore - Sugarshit Sharp  
 Silver Apples - s/t (LP's 1&2 on 1 CD - MCA)  
 Rock Don't Run compilation (Spinout) CD

Rock n' Roll



# Top 90.3 According To Us

## KDVS TOP 90.3 OF WINTER QUARTER

Here's a list of the top 90.3 releases aired on KDVS this past winter. The ranking is based upon the number of spins received between January 1st and March 31st. Hence, a release that only got to the station on February 15th might not have come in as highly as something that had been around longer... Anyway... here's a list.

1. Gerty Farish
2. Momus

3. Los Huevos
4. Belle & Sebastian
5. Autour de Lucie
6. Bedhead

**BEDHEAD 1998**

7. Gasoline
8. Flying Luttenbachers
9. Neutral Milk Hotel
10. The Donnas
11. Ruins
12. Turbonegro
13. Itchies
14. DJ Shadow
15. Gonkulator
16. Cadillac Hitmen
17. DJ Spooky
18. Bunnygrunt
19. Halo Benders

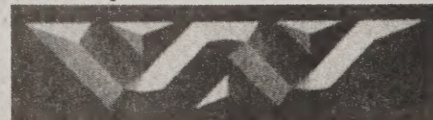
**THE HALO BENDERS**

20. Servotron

## 21. Agoraphobic Nosebleed

**AGORAPHOBIC NOSEBLEED**

22. V/A "Jap Comp"
23. 145's
24. Shadow Ring
25. Treble Spankers
26. Locust
27. Unwound
28. Thee Headcoats
29. Toy Dolls
30. Salamander
31. Mr. Quintron
32. Suffocation
33. Teen Idols
34. Boss Martians
35. F/I
36. The Pastels
37. Trans Am
38. V/A Reality #2
39. Silver Apples
40. Penis Flytrap/Kermit's Finger
41. Quickspace
42. Gogoiheart
43. Sukpatch
44. In/Humanity
45. Monotrona
46. Get Hustle
47. Gus Van Sant
48. Cevin Key
49. Gaze
50. Chrome Cranks
51. Original Sins
52. Air
53. Rafael Toral
54. Duster
55. Wumpscut



56. Regulator Watts/Stinking Lizaveta
57. Lizards
58. Urinals

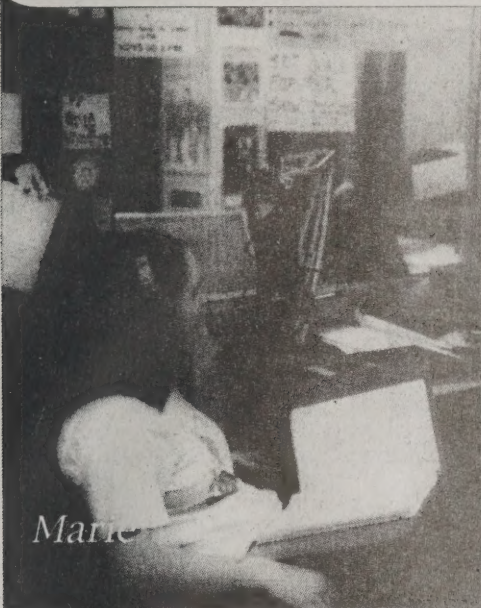
**URINALS**

59. Spazz/Lack of Interest
60. Holiday
61. Berzerkers
62. C-Tec
63. Labradford
64. Magnolias Milan
65. V/A Mind your Release Comp
66. T Tauri
67. Cripple Bastards/IRF
68. Chrome
69. Nar
70. Armitage Shanks
71. Slight Slappers
72. Sons of Hercules
73. Los Tigres Guapos
74. Tribes of Neurot/Walking Timebombs
75. Aube
76. Pointy Birds/Faintly Macabre
77. UFO or Die
78. Mutilators
79. Dead C
80. Flächenbrand
81. Song of Zarathustra
82. Missile Command
83. Stool Pigeons
84. Blast Off
85. Moe! Staiano
86. Download
87. Los Cowslingers
88. Decibels
89. Sleestak/Lil Rudy
90. June of 44
- 90.3 Zeek Sheck

**Zeek Sheck**



*"That's the way we became the..."*



Marie



Genevieve



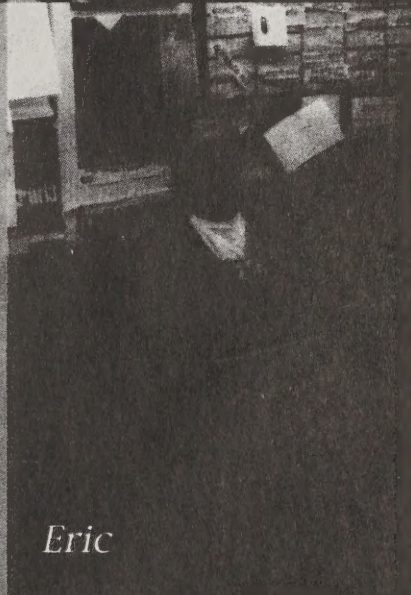
Kris



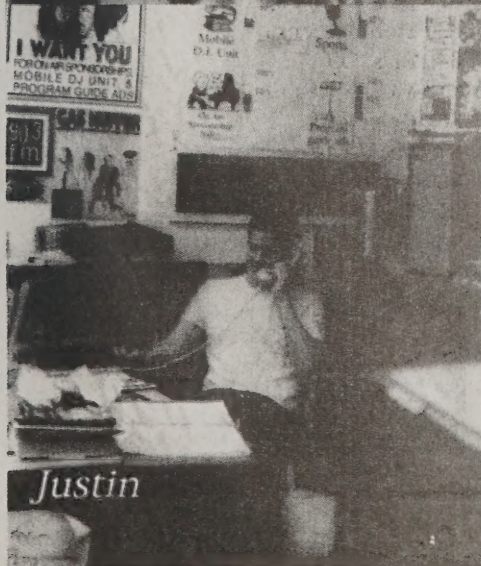
Patrick



Lisette



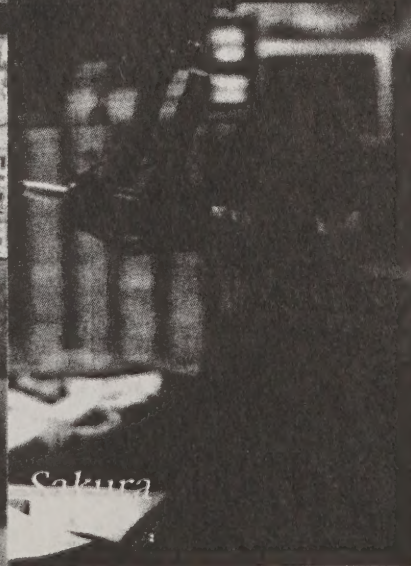
Eric



Justin

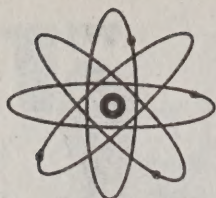


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